

# SPEECH MONOGRAPHS

Published by THE SPEECH ASSOCIATION OF AMERICA

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Volume XXIII—No. 2

June, 1956

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J. JEFFERY AUER

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ERRATUM:

The editor regrets the misspelling of the name of Joseph Kamenetzky, one of the co-authors of "Factors Influencing Attitude Change Through Refutative Communications," Vol. XXIII (March, 1956), No. 1, pp. 14-25.

# SPEECH MONOGRAPHS

VOLUME XXIII—No. 2

JUNE, 1956

## DOCTORAL DISSERTATIONS IN SPEECH: WORK IN PROGRESS, 1956

J. JEFFERY AUER  
*University of Virginia*

THIS annual report lists doctoral dissertations now in progress in departments of speech and/or drama. Dissertations previously reported<sup>1</sup> are not relisted. One hundred and thirty-five new dissertations in progress are reported from twenty institutions. By rank, total, and percentage these dissertations are distributed in categories as follows:

- |                                 |      |     |
|---------------------------------|------|-----|
| 1. Public Address               | (37) | 27% |
| 2. Theatre                      | (32) | 23% |
| 3. Speech and Hearing Disorders | (18) | 13% |
| 4. Fundamentals of Speech       | (16) | 13% |
| 5. Speech Education             | (12) | 9%  |
| 6. Radio and Television         | (12) | 9%  |
| 7. Interpretative Reading       | (8)  | 6%  |

Dissertations are indexed by the first principal word in the title, except that proper names are used in indexing the sub-categories "Orators" and "Playwrights." Following each dissertation title is the name of the researcher and the institution where he is a candidate. The approximate date of completion, if reported, concludes each entry.

<sup>1</sup> 1951: SM 18 (1951), 162-72; 1952: SM 19 (1952), 103-11; 1953: SM 20 (1952), 108-19; 1954: SM 21 (1954), 136-41; 1955: SM 22 (1955), 136-41.

### FUNDAMENTALS OF SPEECH

#### *Communication and Comprehension*

An experimental study of the relationship between the note-taking practices and listening comprehension of college freshmen during expository lectures. Paul I. McClendon, State U. of Iowa.

An investigation of number telling methods in communication. Sol Adler, Ohio State U., 1956.

The relationship of speech intelligibility to measurements of language. Richard Hendricks, Ohio State U., 1956.

A study of factors influencing critical listening by college freshmen to recorded argumentative speeches. Laurence W. Brewster, State U. of Iowa.

#### *Evaluation*

Changes in evaluative reactions to acts of speaking occurring in students enrolled in fundamentals of speech. Paul Cashman, U. of Minnesota, 1956.

#### *Phonetics*

The differential effects of phonetic aspects on the transmission of the Spanish-American language. Cruz Aurelia Cancel-Ferrer, Ohio State U., 1956.

#### *Semantics*

An investigation into the origin of the formulations in Alfred Korzybski's *Science and Sanity*. Rex Wier, U. of Denver.

#### *Values and Judgments*

An evaluation of some techniques for influencing the credibility of a communication. Thomas S. Ludlum, Ohio State U., 1956.

The predictive value of propositions of probability. Ralph McGinnis, U. of Denver.

A study of factors affecting the judgment of

the comparative significance of social issues. James A. Grissinger, Ohio State U., 1956.

#### *Voice Science*

Binaural summation of pure tones at certain intensities above threshold. Max C. O'Connell, Stanford U., 1956.

A cineflouorographic study of selected normally structured subjects phonating the vowels [a], [æ], [ɪ], [u]. William Dorne, U. of Florida, 1958.

Effects and interaction of delayed sidetone and auditory flutter. Henry E. Spuehler, Purdue U., 1956.

Electromyographic investigation of breathing muscles during speech. Michael Hoshiko, Purdue U., 1957.

The relationship between respiratory movements and tonal quality in sung vowels. Richard F. Sheil, U. of Michigan, 1957.

A study of the effects of aging on articulation. Gilbert Leight, Columbia U., 1957.

A study of the effects of aging on voice production. Hannah Holzman Scholl, Columbia U., 1957.

#### PUBLIC ADDRESS

##### *Communication and Discussion*

A study of the channels of communication used by 100 urban Baton Rouge Negroes. Fred Tweell, Louisiana State U.

A study of the language patterns appearing in group discussions with abstract questions and with questions and cases combined. Eugene Rebstock, Northwestern U., 1956.

##### *Orators*

The rhetoric of Fisher Ames: Federalist. Kevin Kearney, U. of Florida, 1957.

Smith W. Brookhart and agrarian discontent in Iowa. Corwin D. Cornell, State U. of Iowa.

A rhetorical analysis of the speeches dealing with the doctrine of popular sovereignty delivered by Lewis Cass in the United States Senate. Walter W. Stevens, U. of Michigan, 1957.

A study of the sermons of John Chrysostom in light of certain recent communication criteria. Ray McLaughlin, U. of Denver.

The collected speeches of Charles Dickens, with introduction and notes. Melvin H. Miller, U. of Wisconsin, 1956.

A rhetorical analysis of certain selected occasional addresses of Ralph Waldo Emerson. John Lawton, State U. of Iowa.

A rhetorical study of Ireland's foremost 18th century orator, Henry Grattan. Charles A. White, U. of Wisconsin, 1957.

A study of the speaking of Hugh S. Johnson, 1933-1935. Jack M. Carter, Louisiana State U., 1957.

An evaluation of the speaking of John L. Lewis. Richard M. Rothman, Purdue U., 1956.

A rhetorical analysis of the American speeches of Pandit Nehru. Kim Yong Ik, State U. of Iowa.

The speeches of F. D. Roosevelt on the Supreme Court controversy. Bernard F. Phelps, Ohio State U., 1956.

The structure of selected addresses of F. D. Roosevelt's speeches. Ben W. Hope, Ohio State U., 1956.

A rhetorical analysis of selected speeches by Bishop Fulton J. Sheen. Berwyn F. Collentine, State U. of Iowa.

A study of selected speeches by Adlai Stevenson in the 1952 campaign. Raymond Yeager, Ohio State U., 1956.

Robert A. Taft: a persuader and his impact on his times. Pauline Isaacson, U. of Minnesota, 1957.

An analysis of the speechmaking of Norman Thomas in the 1932 presidential campaign. John Foxen, State U. of Iowa.

The parliamentary speaking of William Wilberforce. Hazel Teabeau, U. of Missouri.

Woodrow Wilson's educational ideology as revealed by a critical analysis of his speeches, 1884-1910. Kenneth Bailey, State U. of Iowa.

The speechmaking of Manuel Quezon, President of the Philippines, in favor of Philippine independence. Lilia A. Villa, State U. of Iowa.

##### *Oratory*

A rhetorical analysis of the populist movement in North Carolina, 1890-1896. Robert Wayne Smith, U. of Wisconsin, 1956.

A rhetorical criticism of network speeches on subversion and corruption as an issue in the 1952 presidential campaign. Herbert R. Craig, State U. of Iowa.

Speaking techniques of twentieth century American demagogues. L. Marilyn King, Northwestern U.

A study of the Anabaptist debates of the Reformation period. Jess Yoder, Northwestern U., 1957.

A study of newspaper treatment of major campaign speeches in the 1952 presidential campaign. Georgia Bowman, State U. of Iowa.

An analytical and descriptive study of the political debate between the two major party candidates for the presidency in 1956. Otto F. Bauer, Northwestern U., 1957.



British civil service reform. James Worth Pence, Jr., Cornell U., 1957.

The debating in Congress over the Kansas-Nebraska act: a study of persuasion. Donald O. Olson, U. of Wisconsin.

An investigation of the lines of argument by pro-and anti-New Deal speakers, 1928-1941. Robert B. Hawkins, Northwestern U., 1957.

#### *Religious Speaking*

A rhetorical study of the American speaking in the Second Assembly of the World Council of Churches: Evanston, Ill., 1954. Wilbur L. Martin, State U. of Iowa.

A rhetorical study of Massachusetts election sermons from 1750-1776. Stephen S. Hiten, U. of Michigan, 1957.

The speech activities of the Columbus, Ohio, Community Church. William I. Gorden, Purdue U., 1956.

#### *Rhetoric*

A facsimile edition of John Bulwer's *Chirologia* and *Chironomia* with introduction and notes. James W. Cleary, U. of Wisconsin, 1956.

Isaac Watts: the rhetoric of 18th century dissenters. Robert G. Whitty, U. of Florida, 1958.

Some philosophical implications for rhetorical theory. Edwin B. Black, Cornell U., 1957.

A study of rhetorical theory and practice in Babylonian Talmudic Academies, 75 A.D.-500 A.D. Gerald Phiups, Western Reserve U., 1956.

#### INTERPRETATIVE READING

##### *History*

Oral interpretation in England through the Middle Ages with a consideration of continental backgrounds. Patricia Evans, Northwestern U., 1956.

The oral reader at Chautauqua Institution, 1874-1900. Dorothy Hadley, Northwestern U., 1956.

A study of contemporary poets reading their own works. Judith E. Wray, U. of Wisconsin, 1957.

##### *Techniques of Expression*

The comprehension of metaphor from two methods of presentation: visual and oral. Wallace Gray, Teachers Col., Columbia U., 1957.

The relationship between vocal characteristics and the information content of selected words in oral reading. Mary Jane Alluisi Boyle, Ohio State U., 1956.

##### *Techniques of Impression*

A consideration of Jung's concept of the "Self" as an aid to the understanding of char-

acter in prose fiction. Roland V. Rude, Northwestern U., 1956.

Imagery in the novels of William Faulkner. Joseph Wigley, Northwestern U., 1956.

An investigation of the structural aspects of free verse as they affect the interpreter. Ralph Fulsom, Northwestern U., 1956.

#### RADIO AND TELEVISION

##### *Audience Research*

Characteristics and listening habits of radio and television listeners in Huntington and Cabell county, West Virginia. Stephen D. Buell, Ohio State U., 1956.

Characteristics and listening habits of radio and television listeners in thirty-one counties in southern Illinois. Buren C. Robbins, Ohio State U., 1956.

A comparative analysis of the predicted and actual audience reaction to four educational television programs. Barton Griffith, U. of Michigan, 1956.

An examination of television research methods and an application of sequential analysis to the telephone interview method. Lawrence Myers, Jr., Syracuse U., 1956.

An investigation into the influence of a series of planned television programs upon a school community's attitudes toward the speech handicapped child. George Davis, U. of Denver.

Levels of attention given to television programs by women of middle-class status in St. Louis, Mo. Joseph M. Ripley, Jr., Ohio State U., 1957.

Television audience research. John A. Davis, Pennsylvania State U., 1958.

Television behavior and attitudes toward television of housewives in Tuscaloosa, Ala., with special reference to activities while listening and to retention of materials broadcast. Don C. Smith, Ohio State U., 1956.

##### *Program Analysis*

An analysis of Edward R. Murrow's See It Now television program. Murray R. Yeager, State U. of Iowa.

Radio broadcasting to the Chinese and Korean prisoners of war held by the United Nations command, 1952-1953. Bernarr Cooper, Stanford U., 1956.

The role of congressional broadcasting in a democratic society. Robert E. Summers, Ohio State U., 1955.

##### *Techniques*

The adaptation of stage plays to television. Robert L. Hilliard, Columbia U., 1957.

## THEATRE

*Children's Theatre*

A study of the art of scenic design and staging for children's theatre. Jed H. Davis, Jr., U. of Minnesota, 1957.

*Criticism*

The reviewing and criticism of Brooks Atkinson. Jerry C. McNeeley, U. of Wisconsin, 1956.

A study of the American drama critics' reaction to the plays of August Strindberg. Ralf H. Haugen, U. of Minnesota, 1957.

Theatre criticism of Percy Fitzgerald. Jim Bob Stepherson, U. of Michigan, 1956.

*Dance*

Choreography for musical comedy on the New York stage from 1929 to 1954. Robert D. Moulton, U. of Minnesota, 1956.

*Direction and Production*

An analysis of the flexible theatre by means of the spectator-performer situation. George W. Irving, Stanford U., 1956.

An analysis of Racine's drama in relation to the problem of its production for an English-speaking audience today. Rowland K. Chase, Northwestern U., 1956.

Louis Jouvet: stage director. John Van Meter, U. of Florida, 1958.

Stage production at the Wallack theatres. Donald H. Swinney, Indiana U., 1958.

*Dramaturgy, Dramatic Themes and Conventions*

The characterization of the chief male comic characters in American drama from 1870 to 1914. Leo M. Jones, Indiana U., 1958.

The chorus as a ritual element in Greek tragedy. Catherine Nicholson, Northwestern U.

The early developments of realism in the American drama. James F. Elrod, Indiana U., 1958.

Humor in tragedy. Calvin Quayle, U. of Minnesota, 1956.

The relation of early English comic opera to French opera comique. Janice Clevenger, Indiana U., 1958.

A study of music as an integral part of American drama: 1930-1950. May Elizabeth Burton, U. of Florida, 1957.

*History: American*

The defense of the theatre and drama in American writings prior to the Civil War. Van Kussrow, Indiana U., 1958.

A history of the theatre in St. Paul, Minnesota, from 1917 to the present. T. P. Andrus, U. of Minnesota, 1956.

A history of the professional theatre in Minneapolis, 1887-1900. Audley Grossman, U. of Minnesota, 1957.

A history of the Yiddish theatre in New York City. Marvin Seiger, Indiana U., 1958.

*History: International*

The Swedish theatre, a comprehensive study of a government-subsidized dramatic arts program. Harry Gilber Carlson, Ohio State U., 1957.

*Playwrights and Playwriting*

Philip Barry's comedy. Robert E. Johnson, Indiana U., 1958.

Dramatic structure and technique in the plays of Robert Montgomery Bird. Richard Harris, Indiana U., 1958.

Ronald Duncan, contemporary British verse-dramatist. Gloria M. Link, U. of Wisconsin, 1956.

Factors contributing to the writing of Franz Grillparzer's sole comedy 'Weh' Dem Der Lugt! Walter E. vB Teschan, Stanford U., 1956.

John Howard Payne's career as a dramatist. Charles M. Parker, Indiana U., 1958.

Henry Wadsworth Longfellow as a dramatist. Robert R. Crosby, Indiana U., 1958.

Percy MacKaye: poet-dramatist. Robert Louis Crist, U. of Florida, 1957.

The relation of the characterization of Shakespeare's tragic protagonists to the dramatic structure. James S. Bost, Indiana U., 1958.

Synge's search for metaphor. Harriet Hall Deer, U. of Minnesota, 1957.

Augustus Thomas as a dramatist of American materials. Martin E. Hatcher, Indiana U., 1958.

*Visual Arts*

Four problems of temporality in the staging of drama. Arlin Hiken, Northwestern U., 1956.

Philippe Jacques De Louthembourg: 18th century romantic painter and scene designer. Lillian Preston, U. of Florida, 1957.

## SPEECH AND HEARING DISORDERS

*Articulation*

Implications in the occurrence of articulatory errors in individuals of college age. Keith C. Davidson, U. of Missouri, 1958.

*Cerebral Palsy*

An analysis of the articulatory errors and voice quality characteristics and their relationship to the speech intelligibility of children with cerebral palsy between the ages of 8-12 years. Edward W. Iandoli, Syracuse U., 1956.

The development of oral language in pre-school cerebral palsied children. Margaret Byrne, Northwestern U., 1956.

The effect of electric stimulation in modifying breathing patterns of cerebral palsied persons. Frank Wilson, Northwestern U., 1956.

*Cleft Palate*

Speech development in cleft palate children of pre-school age, and the relationships between speech attainment and structural conditions. Kenneth Rzock, Northwestern U., 1956.

Speech efficiency of cleft palate children of early school age and relationship as between speech attainment and structural conditions. Clark Stall, Northwestern U., 1956.

*Clinic Administration*

Organization and administration of a speech unit in a private general hospital rehabilitation program. Alice Johnson, Teachers Col., Columbia U., 1956.

*Hearing*

Aspiration level of the deaf child as compared with the hearing child. Anna May Worthington, Ohio State U., 1956.

A clinical evaluation of abnormalities in auditory adaptation characterizing different types of hearing loss. Jack A. Willeford, Northwestern U., 1956.

An investigation of the validity of intelligibility tests in the selection of hearing aids, as determined by individual judgment following trial periods. Emory O. Windrew, Northwestern U., 1957.

*Personality Effects*

An inquiry into the existence of personality differences of speech defective college freshmen. Wilfred Terr, U. of Denver.

*Stuttering*

The effect of different alterations of auditory feedback (pitch, time, quality, intensity) on stuttering adaptation. Richard E. Ham, Purdue U., 1956.

The effect of speech on metabolism: a comparison between stutterers and non-stutterers. Robert Lee McCroskey, Jr., Ohio State U., 1956.

Levels of aspiration in stutterers. Thelma W. Trombly, U. of Missouri, 1957.

The listening abilities of stutterers. Isom Lin Welch, U. of Missouri, 1957.

Loci of stuttering in relation to words signifying goals of basic human behavior. Donald F. Kline, U. of Missouri, 1957.

A methodology related to the determination of the phase angle of bone-conducted speech sound energy of stutterers and non-stutterers. Courtney Paul Stromsta, Ohio State U., 1956.

A study of observable parent-child relation-

ships in stuttering and non-stuttering groups. Thomas B. Abbott, U. of Florida, 1957.

## SPEECH EDUCATION

*College*

A comparative study of "communication skills" courses in selected general education programs. Beatrice Hartman, Michigan State U., 1957.

A history of selected oratorical leagues. Caryl Ann Turner, State U. of Iowa.

A language arts seminar for fifth year college students at New Jersey State College at Paterson. Mary Ardell Elwell, Teachers Col. Columbia U., 1957.

Organization and management for the academic theatre. E. C. Reynolds, U. of Wisconsin, 1956.

A study of the speech activities of the graduates of Mount Holyoke College. Clarice Tatman, State U. of Iowa.

*Elementary and Secondary*

Current status of speech education in the public secondary schools of the intermountain states. E. J. Kerikas, Northwestern U., June, 1956.

A study of speech instruction in the language arts program of the Chicago public elementary schools. Robert Walker, Northwestern U., June, 1956.

*History*

A study of the development of speech training in Japan in the Meiji Era. Mitsuko Saito, Northwestern U., 1956.

*Homiletics*

Trends in the philosophy, materials, and methodology of American protestant homiletical education as established by a critical analysis of the textbooks published between 1834-1954. Lloyd Perry, Northwestern U., June 1956.

*Methods*

An analysis of certain rhetorical elements of speeches given at the beginning of a fundamentals of speech course. John Lamb, State U. of Iowa.

Correlation of oral and written grades in speeches. Wayne Hoogestrat, Pennsylvania State U., 1958.

Modern Greek approach to the training, formal and informal, of public address. John Cambus, Wayne U., 1957.

## ABSTRACTS OF THESES IN THE FIELD OF SPEECH, XI\*

EDITED BY CLYDE W. DOW  
*Michigan State University*

### I. Fundamentals of Speech

**Asher, John William, "The Development of A Set of Equated Lists for the Measurement of Intelligibility and Some Proposals for Their Use in Education," Purdue U.\***

The purpose of this thesis was to examine the previous methods of measuring intelligibility, to construct a series of equated lists for the measurement of intelligibility, to review recent literature on acoustics and the control of noise in schools, and to propose application of the knowledge of intelligibility to education, more specifically to classroom learning.

A new type multiple choice intelligibility test called the Purdue Intelligibility Test was devised. It consists of thirteen lists of eighteen items each. An item is composed of a word from the Navy phonetic alphabet (able, baker, charlie, etc.) and a digit from zero to nine. An example of a stimulus for an item is "oboe-eight." Each item has eight distractors consisting of other Navy phonetic alphabet words and digits.

The Purdue Intelligibility Test, ten lists from the Waco Intelligibility Test, and ten lists from the Black Intelligibility Test were evaluated by experimentation for equated means of lists within a test, interrelationships among the tests, relationship of the tests with a measure of scholastic achievement, and the effects on the means of the lists of various factors in the experiments such as listening environments, talkers, and listener groups.

Previous experiments concerning these tests which had shown equated list means within an intelligibility test, contrary to these results, were found upon review to be inadequate to determine equality of list means due to inappropriate statistical methodology.

\*Unless otherwise indicated, the theses abstracted were submitted for Ph.D. degrees awarded in the calendar year 1955. Where no abstracter's name appears the abstract was prepared by the author of the thesis. An asterisk following the subject entry indicates that the thesis is available on microfilm from University Microfilms, Inc., Ann Arbor, Michigan.

It was determined that there are essentially two interests in intelligibility testing: experiments primarily concerned with listening and the listener, and experiments in which talks are the main interest and the listeners are used only as a criterion. It is set forth that the emphasis of an intelligibility experiment should be decided upon, the experiment designed to study this emphasis primarily, and that all of the sources of variance in the experiment be accounted for in the analysis. Other conclusions from the experimentation are:

1. Outdoor, earphone, and anechoic chamber speech transmission environments intelligibility means are not unequal when signal-to-noise ratio, speaker, and stimulus material are the same.
2. There is a definite relationship between the Purdue and Waco Intelligibility test scores.
3. Purdue and Waco Intelligibility test scores are not correlated with American Council on Education Psychological Examination scores.
4. The means of the lists in the various tests used did not have relative changes among themselves when combined with other variables in the experiments such as listener groups and listening environments.
5. The means of the lists in the various tests used have relative changes among themselves when spoken by different talkers.
6. The Purdue Intelligibility test is a practical means of assessing intelligibility.

An examination of the use in classrooms of the information now known about hearing and intelligibility was made. Attention was given to school sites, building designs, acoustic treatments, audio aids, and school regulations. It was concluded that the fullest advantage of the knowledge of audition was not being utilized in educational practice.

Abstract by T. D. HANLEY, *Purdue U.*

**Brissey, Forrest L., "The Factor of Relevance in the Serial Reproduction of information," State U. of Iowa.\***

The method of serial reproduction was employed in an evaluation of the accuracy with



which information might be communicated from one individual to another. *Information* was defined as a set of one or more true, factual statements *pertinent* to a specified event and *relevant* to a specified question.

A motion picture was used as the specified event with regard to which five groups, each composed of thirty-four subjects, were required to communicate. The subjects of the first (eye-witness) group, after observing a film, were instructed to write an account of the story told. These accounts were then randomly distributed (one to each) among the subjects of the second group. The subjects of this group were instructed to read the group one account, and then write their own version. The accounts written by the subjects of group two were used as material for group three, and so on through the fifth group. The same instruction-induced relevance set was provided for each subject.

The effectiveness of the communication was evaluated in terms of responses made by the participating subjects to a criterion test. The test items pertained to the events depicted in the motion picture. In a preliminary investigation each of the items was scaled for relevance by the method of equal-appearing intervals. The relevance judgments were made in accordance with the same relevance set provided for the subjects participating in the main investigation.

Three tests response categories were employed in the evaluation: (1) true test items correct (informed); (2) true test items incorrect (misinformed); (3) true test items omitted (uninformed). The test items were weighted for relevance, and the score employed in each category was the sum of the weighted items. The observed differences between group means for weighted score and relevance value in the above categories were evaluated statistically by the analysis of variance technique. The mean number of words produced by each group and the relative degree to which the groups were informed with regard to the "most important" message were also studied.

Under the conditions of this study, and for the subjects and material employed, the results of the analyses provide support for the following conclusions:

1. Statements may be reliably and usefully scaled on a continuum of relevance by the method of equal-appearing intervals.
2. Serial reproduction is associated with a progressive decline in the degree to which the successive groups are informed; however, the

relevance value of the retained information tends to remain at approximately the same, moderately high value for all groups except the eye-witness group.

3. The eye-witness group is the best informed, least misinformed, and least uninformed of the five groups.

4. All groups are relatively more informed than misinformed in terms of both the amount and relevance value of the information possessed.

5. Successive groups are progressively more uninformed than misinformed as serial reproduction proceeds.

6. The amount of material produced progressively declines to approximately one-fourth of the amount of material produced by the eye-witness group.

7. The relative degree to which the successive groups are informed with regard to the "most important" message declines from approximately ninety-four per cent of the message for group one to approximately thirty per cent of the message for group five.

**Brooks, Keith, "The Construction and Testing of a Forced Choice Scale for Measuring Speaking Achievement," Ohio State U.\***

This study is concerned with the construction and testing of a Forced Choice Scale for measuring achievement in public speaking. To achieve this end, sixty college speech students were asked to write descriptions of the observable speaking habits of effective and ineffective speakers in their speech classes. Primarily taken from these descriptions, but also from speech texts and available Speech Performance Check Lists, 261 descriptive phrases of speaking habits (desirable and undesirable) were collected and categorized. After checking these items for ambiguity and repetition, 133 items remained and were administered to 300 Speech 401 students. Each item was checked by these students on a one to five point scale indicating the degree of applicability to some one classmate the rater had in mind. After statistical preparation of preference and discrimination indices, 26 pairs of items remained for inclusion on the final test form.

The resulting Forced Choice Scale was then compared with a simple Numerical Scale in terms of usability and efficiency. This was accomplished by having five different speakers daily for four days, rated by two groups of students, a like number using each kind of

scale, and statistically analyzing the resulting data.

Among the major conclusions of this research are the following:

1. The final Forced Choice Scale consisted of 26 pairs of items, half on effective and the other half on ineffective speaking habits. This resulted in 13 series, each including two pairs of phrases describing both effective and ineffective speaking.

2. A training period of *at least* one class meeting was needed to provide minimum adequacy in the use of the Forced Choice Scale, in terms of student scale evaluation of the performance of others.

3. For the student speakers used, the ranks determined by the Forced Choice Scale and by the Simple Numerical Scale were comparable. The rank order of the 20 speakers (five speaking each day) was identical in both scales for 18 of the 20 speakers.

4. The Forced Choice Scale required no more time for student checking than did the Numerical Scale.

5. The scale developed in this study has particular value as a research instrument where values of criteria need not be explained to students who are rated.

6. This scale is an excellent predictor of rank order of all speakers when group scores are averaged.

**Cullen, Jack Buehls, "A Study of the Relative Effectiveness of the Use of Praise and Reproof in Informative Speaking Upon Audience Comprehension and Retention," Ohio State U.\***

This study was planned to determine the relative effect of praise and reproof in securing audience comprehension and retention when presented in an informative speech. That informative speaking is one of the most frequently used types of speech is well recognized. Certainly in the field of education imparting information orally is of great importance. However, a survey of the literature in the field of speech did not reveal this importance; instead, a noticeable scarcity of articles and reports of research on this type of speech was evident. The analysis of literature in speech, education and psychology also revealed a paucity of information concerning the effects of praise and reproof when used in the informative speech. The apparent need for such information brought about a desire to secure data which could shed some light on this problem. These

data were gathered through the following research procedure.

First, two lectures on "developing confidence" were composed, differing only in their use of praise and reproof as an element of style. Two speech instructors were chosen to deliver these two lectures. Each instructor delivered the two speeches (praise and reproof), one to each of his two beginning speech classes, during the fifth week of the course. Immediately following these lectures a thirty-four item, multiple choice test covering the information contained in the lectures was given to the experimental groups, a control group and to another group of college students who did not hear either lecture but read the contained material.

Three weeks later the same information test was repeated to the experimental and control groups. Two distinct class atmospheres were established in order to create the proper setting for the two lectures. The classes hearing the praise lecture were to be handled permissively while the classes subjected to the reproof lecture were to be taught in a restrictive manner. A rating scale was constructed and administered to the experimental groups in order to validate the class atmospheres established and teaching procedures used.

A set of informative speeches of the experimental subjects was recorded and judged in order to determine whether these two methods of teaching produced any difference in student speaking achievement. A small sample of the subjects was interviewed in order to obtain a cross-section of student reactions to the two different teaching procedures.

The results of this research methodology were:

1. There was no statistically significant difference in the amount of audience comprehension or retention of information as the result of using praise or reproof in the lectures.

2. Both the praise and the reproof style of lectures produced a significant amount of audience comprehension and retention.

3. There was a significant amount of forgetting of the oral information contained in the lectures during a three-week period.

4. There was no difference in the amount of speaking skill exhibited by these classes taught in the two different atmospheres of praise and reproof.

5. There was no difference in the amount of comprehension between the groups listening to the lectures and groups reading the same material.

6. The subjects responded differently to the

scale evaluation of the instructors when subjected to the two teaching procedures of permissiveness and restrictiveness.

**Davidson, Grover Donald, "The Effect of Altered External Side-Tone Transmission Time Upon Oral Reading Rate, Precision of Articulation, and Pitch Variability," Ohio State U.\***

The purpose of this study was to investigate the effects on certain speech characteristics of variations in external side-tone transmission time. The delay times used were 0.005, 0.0010, and 0.0015 second. The specific characteristics of speech studied under the above experimental conditions were as follows: (1) the oral reading rate of five five-syllable phrases; (2) the precision of articulation as measured by listener scores on the *POS Multiple-Choice Intelligibility Test*; and (3) pitch variability as demonstrated by the number, the mean extent, and the mean rate of inflection in a sentence selected from the oral reading of the passage *Navy*. A related problem was to determine whether adaptation in reading rate occurs after a brief period of vocalization of 30 seconds under a given side-tone delay time longer or shorter than normal delay time. That is, the question to be answered was whether a deviation from normal reading rate during the first five seconds under an abnormal delay condition decreases after 30 seconds of continuous reading under that condition.

Twenty-four college age males read the five five-syllable phrases, the passage *Navy*, and the five five-syllable phrases a second time under each of three side-tone conditions. In addition, eight of the subjects read three Speaker Lists from the *POS Multiple-Choice Intelligibility Test*, one list under each of the experimental conditions. All vocal responses were recorded on tape. The duration of reading for the five five-syllable phrases was determined from power level recorder tracings of the recorded responses. The recorded intelligibility test was played in noise to a panel of twenty-three listeners. From the reading of the passage *Navy* a sentence was selected to be analyzed for the number, the mean extent, and the mean rate of inflections.

Results of the analysis of the data may be summarized as follows:

1. As the external side-tone delay was varied from 0.0015 second to 0.0010 second to 0.0005 second, the mean duration of reading of five-syllable phrases was reduced significantly by

approximately 0.02 second per phrase with each change in side-tone delay.

2. The observed adaptation under the longer delay might be the result of practice effect. Adaptation of reading rate toward the rate under normal delay took place under the longer but not under the shorter delay. Change in rate for the shorter was opposite to prediction under the hypothesis of adaptation. Rate increased under all delay conditions.

3. Precision of articulation as measured by scores on the *POS Multiple-Choice Intelligibility Test* did not vary significantly for the side-tone transmission times used in this experiment.

4. The number of inflections used by the experimental speakers did not vary significantly under the three experimental side-tone conditions.

5. The extent of inflection was significantly greater for the side-tone delay of 0.0005 second than for the delays of 0.0010 and 0.0015 second. There was no significant difference in extent of inflection between the delays of 0.0010 and 0.0015 second.

6. The mean rate of inflection was significantly greater for the side-tone delay of 0.0005 second than for the delays of 0.0010 and 0.0015 second. There was no significant difference in the mean rate of inflection between the delays of 0.0010 and 0.0015 second.

**Dempsey, Martin E., "Design and Evaluation of a Fundamental Frequency Recorder for Complex Sounds," Purdue U.\***

The design and development of an electronic-photographic circuit for recording the fundamental frequency of simple or complex speech signals is described. The instrument employs a three-stage R-C equalizer to emphasize the fundamental frequency component of a complex wave. A combination of monostable multi-vibrators and an R-C timing circuit is used to determine the period of each fundamental cycle. Each period measurement is displayed on a cathode-ray oscillograph screen. The presentation is approximately logarithmic. Three ranges are provided. The nominal upper limits are 250, 500, and 1000 cps.

Permanent fundamental frequency records are obtained through the use of a 35 mm oscillographic-recording camera, usually on photographic paper. The analysis of these records is facilitated through the use of an opaque projector. Although frequency measurements may be taken at other time intervals, for the present, the time interval is 1/26 second.



Measurements may be taken to the nearest quarter-tone.

The instrument is intended primarily for fundamental frequency analysis of speech; however, in some instances, it may be used for fundamental frequency analysis of other complex or nonsteady state signals, for which conventional frequency measuring circuits are not suited.

Extensive evaluation studies have been conducted to determine the ability of the recorder to measure the fundamental frequency of complex and pure tones under a variety of steady-state and dynamic conditions. Both calculated and experimental approaches have been used.

These tests reveal that measurements of frequency are obtained with an error of less than three percent for a variety of experimental conditions, and that with careful calibration and analysis this error can be less than one percent for mean frequency measurements.

Results of tests using a variety of signals, including amplitude-modulated pure tone as well as speech signals, indicate good transient response. For pulsed pure tone signals with "instantaneous" build-up, transients are introduced by the equalizer which introduce some error in the first and second cycles of the period measurement of the test cycle. The error in the second cycle is less than three percent. For speech and other signals with less abrupt initial amplitude characteristics, no observable errors are present from amplitude transients.

Tests with frequency-modulated constant amplitude signals indicate no transient error for signals in which either triangular or square wave frequency modulation of the test signal has been employed.

**Freshley, Dwight Lowell, "A Study of the Attitudes of Industrial Management Personnel Toward Communication," Ohio State U.\***

This study had as its objectives the indirect measurement of the attitudes of industrial management personnel toward their industrial communication and the discovery of the relation of attitude test scores to five variables inherent in the industrial communication situation: size of company, years of management, experience, level of management, age, and number of people under direction. Finally, the study sought to produce training material on communication for management training programs.

The first step in the procedure was to examine all the available, pertinent literature for statements which could be interpreted as

hypothetical principles of industrial communication. A list of over 400 statements was produced.

From 200 of the best hypothetical principles 75 items were constructed for the pre-test form. The items consisted of a very brief incident which attempted to simulate a typical industrial communication situation. The incident was followed by five alternative solutions involving different communication approaches.

The pre-test sample was an expert group of twenty-four who ranked the alternatives for each item one to five. The median rank for each alternative, together with the author's *a priori ranking*, became the expert key. A *Q* value or ambiguity score for each alternative and item was computed to eliminate poor items. Fifty items were retained for use in final forms. Two parallel forms of 30 items each were used in the final tests. The first 10 items were the same for each form.

The tests were distributed personally to seventeen industries in nine cities located in two states. The industries ranged in size from 500 to 20,000. Data were coded from one hundred responses to each form. The statistical procedures used and the results obtained, follow.

The split-half reliability technique was used for both forms using the Pearson product moment correlation. The correlation coefficient for Form D was  $+0.72$  and for Form F was  $+0.658$ . These are corrected for length by the Spearman-Brown formula. The standard error of measurement for Form D was  $.048$ , and for Form F was  $.060$ .

After examination of difficulty indices and item test correlations, certain items were rekeyed. On Form D the revised key split-half reliability was  $+0.632$ . Form F produced a  $+0.916$  reliability coefficient of correlation.

Difficulty indices and item-test correlations were derived for each item. The mean difficulty scores for Form D and F were 62.1 and 60.5 respectively. The mean difference was 1.6, not significant. The average item-test correlation for Form D was  $+0.435$  and for Form F,  $+0.50$ .

A "t" test was computed to determine the significance or difference between the means of correct answers for the duplicated ten items of each form. The results were not significant and suggest that the two groups of one hundred subjects each came from essentially the same population.

Chi squares were computed for discovering differences in attitude test scores and the five variables. Significant differences were found for size of company and level of management

while no significant differences were found for each age, years of management experience, or number of people supervised.

**George, Albert Donald, "The Longleys of Cincinnati, Mid-Nineteenth Century Phonetic Printers and Publishers," Louisiana State U."**

This study presents a descriptive account of the development of a system of phonetic printing known as phonotypy, and the application of this system by a firm headed by Elias Longley in Cincinnati, Ohio. In point of time, the study embraces the interval from 1842, when the idea of phonetic printing was first mentioned by Isaac Pitman, to 1861, when the Longley firm of phonetic publishers was dissolved. This period falls into two distinct parts: first, the development of the original phonotypic alphabet through its various experimental stages from 1842 to 1847; second, the application and development of the phonotypic alphabet in the United States under the leadership of Elias Longley from 1848 to 1861.

The divisions of the dissertation are topical, and consist of the following: (1) The background leading up to the development of the mid-nineteenth century thinking on phonetics, with particular attention to Isaac Pitman; (2) the development of the first practical phonetic printing alphabet by Pitman and A. J. Ellis during the years 1842 to 1847; (3) the revision of the Pitman-Ellis alphabet by the American Phonetic Council in the years 1852 and 1853; (4) the phonetic publishing business of the Longley firm, first with the original alphabet of 1847 and later with the revised American alphabet of 1853; (5) the application made of phonotypy to the educational process of teaching reading, spelling, and diction; and (6) the reflections of the phonetic reform in the general press of the period.

The nature of the study has necessitated leaning rather heavily on two major sources of information. The principal source for the early development of the alphabet was Pitman's *Journal* (title varies) for the years 1842-1848. The source for the activities of the Longleys, and for the development and spread of phonotypy in the United States, was Longley's periodical, which appeared with a variety of titles but is generally indexed as *Type of the Times*, Volumes I through XII (1848-1859), and Longley's *Journal of Progress*, Volumes I and II (Jan. 1860-Aug. 1861).

Several additional research projects may suggest themselves through the perusal of this

study, and the periodicals mentioned above are fruitful source material for several more studies of varied nature. Some of them have been suggested in this account.

**Goyer, Robert Stanton, "A Study of Individual Differences in Ability and Achievement of College Students in the Organization of Ideas," Ohio State U.\***

The problem in this research was to determine the degree and nature of individual differences among certain college students in selected aspects of the ability to organize ideas. Major purposes of this study were to develop, validate, and evaluate an instrument which measures aspects of this ability, and to suggest relationships between organizing ability so measured and such variables as (1) subjects' centile ranks on the Ohio State Psychological Examination, (2) their part-scores on each of four categories of organizing skill, (3) their general knowledge in a given subject-matter area, (4) their year in college, and (5) their general public speaking ability.

The methodology used in constructing the present test initially involved developing and gathering together a pool of potential test items. From this pool of approximately 400 items, 135 were selected for inclusion in five pre-test forms after having been evaluated in terms of the appropriateness of the subject matter, the item form, the relationship of the item to the purposes of this test, and the desired level of difficulty.

The pre-test forms were administered to beginning college speech students, and the resulting data ( $N = 100$  for each form) analyzed statistically to determine the reliability of each test form and to suggest each form's validity in terms of a total test score criterion. Simultaneously, the items were submitted to a panel of five critics for their considered opinion as to whether or not the items measured organizing skills.

From these 135 items, 102 were then selected on the basis of specific criteria for inclusion on two equivalent final test forms (Form 556A and 556B). These final forms were administered to beginning college speech students, from which data ( $N = 100$  for each form) reliability correlations (split-half) for each form were computed ( $r = +.796$  for Form 556A, and  $+.825$  for Form 556B), as were item difficulty and discrimination indices. Among the major conclusions of this study are the following:

1. Correlation coefficients between subjects'

OSPE centile ranks and their organization test scores were  $+666$  for Form 556A, and  $+726$  for Form 556B, suggesting that a high positive relationship exists between the ability to organize ideas and intelligence.

2. The difference between the mean scores of the two samples (matched according to OSPE centile ranks) who took the final test forms were computed ("*t*" test), resulting in the conclusion that the samples were from the same population, since the differences were not significant.

3. The part-remainder correlations for each of four categories of organizing skill suggest that Category II (Sequential Relationships) is the best single predictor for Form 556A, and Category I (Part-Whole Relationships) for Form 556B. However, when considering Forms 556A and 556B together, Categories III (Material-to-Purpose Relationships) and IV (Relational Words and Phrases) were the most consistent predictors of total achievement in organization.

4. Knowledge in a given subject-matter area (facts and principles of public speaking) influences positively the ability of Speech 401 students to organize ideas in that area, based on a part-remainder correlation of  $+720$  between scores on fourteen test items in that subject-matter area, and the remaining items in Form 556A.

5. A comparison between students' general speaking ability and their ability to organize ideas, revealed ("*t*" test) that a difference of the means in favor of the above average speakers existed at the 25% level of confidence, for both final forms of the test.

6. A comparison between year in college and ability to organize ideas, revealed ("*t*" test) that for both final forms a difference between the means exists at only marginal levels of significance.

**Gurren, Louise, "A Comparison on a Phonetic Basis of the Two Chief Languages of the Americas, English and Spanish," New York U.\***

English and Spanish are the two chief languages of the Americas. As these languages were brought to the Americas during exploration and colonization, they followed similar patterns of development. Evidence of this is that both English and Spanish in the Americas have phonetic survivals, or archaisms, from pronunciations dating back to the time of their importation. Another characteristic of English and Spanish in the Americas is a strong

tendency toward uniformity. Philologists in the field of these languages agree that, although spoken in the wider territory of the New World, each language is more uniform in usage in the Americas than in its original country.

In this comparative study of English and Spanish pronunciation, the phonetic structure of these languages has been analyzed as follows: formation of sounds according to point and manner of articulation; lengthening of sounds; degree and location of stress on single words and in groups of words; syllable division in words and in groups of words; breadth of thought groups; intonation. In order to represent visually as accurately as possible the pronunciation of each language, narrow transcription of the International Phonetic Alphabet and Klinghardt's and Navarro's intonation markings have been used.

Some of the differences in formation of sounds occur because English and Spanish belong to different sub-divisions of the Indo-European family of languages. English, Germanic in origin, uses the alveolar point of articulation for the sounds *t* and *d*, while Spanish, Latin in origin, uses the dental point of articulation for these sounds. A difference in manner of articulation of the sounds *p*, *t*, and *k*, also due to difference in family origin, is aspiration of these sounds before a vowel in English and lack of aspiration before vowels in Spanish.

Another difference in manner of articulation of sound in English and Spanish is that while certain English vowels, diphthongs, and consonants may be lengthened, all Spanish vowels and consonants are short. There are fundamental differences in syllable division in groups of words in the two languages. English rarely carries over the last consonant of a word to the next word when that word begins with a vowel. In Spanish, the carry-over is a fundamental characteristic of the sound structure.

Location of stress on a syllable in an English word follows no rule, nor is the location of the stress indicated in the spelling. In Spanish there are rules for the location of stress on syllables in a word; if a word does not follow the rule, the stress is indicated in the spelling.

Length of intonation groups in English and Spanish is somewhat similar, since both languages fall between the lengthy groupings of Italian and the short grouping of French.

This study shows in detail phonetic differences and similarities in the two languages by analyzing and comparing single sounds, words, groups of words, and intonation. All these phonetic elements are brought together in

the final chapter containing original phonetic transcriptions of a pertinent quotation from a famous writer in each language.

**Harbold, George James, "Recognition of Three Magnitudes of Interphonemic Transitional Influence," Ohio State U.\***

It was the purpose of this study to investigate the interphonemic transitional influence that results from sound combinations of spoken speech. Monosyllabic nonsense syllables were structured by combining consonants and vowels, with respect to hub location, to effect three discrete magnitudes of transition: (1) Minimum, (2) Medium, and (3) Maximum categories. CV, VC, and CVC syllable forms were employed to afford (1) double representation of each magnitude by each sound combination within each list of syllables, and (2) equal representation of magnitudes as to location of transition with respect to the vowel. Six male speakers recorded with syllables to which twenty-four trained listeners responded (syllable and speaker orders randomized) in progressively destructive S/N ratios. The +3 db S/N ratio results were analyzed. The criterion measure was magnitude recognition irrespective of transition direction. The data were evaluated by triple analysis of variance. Results supported the hypothesis that magnitudes of transition could be differentially recognized and identified. A definite superiority of Minimum transitions over the two greater magnitudes was revealed. Transitions preceding the vowels were superior for both the Minimum and Maximum categories, but there was no significant difference between positions for the Medium magnitudes. It was concluded from the results of this study that (1) transems, or discrete magnitudes of interphonemic transitional influence, exist as entities and deserve further consideration in future efforts to delineate the code units of speech; (2) magnitude of transition, direction disregarded, does not provide recognition cues; (3) position of transition shift, with respect to the vowel, is significant for certain magnitudes; (4) in the perception of transition magnitude, direction of shift is not related to success of recognition; and (5) magnitude of transition occurring in words should be investigated to determine the possible relationship of this factor to articulation testing and speech intelligibility.

**Hollien, Harry Francis, "A Study of Some Laryngeal Correlates of Vocal Pitch," State U. of Iowa.\***

Four discrete pitch groups were chosen for

this study from a group of 254 volunteers, primarily on the basis of pitch range, age, lack of speech or voice problems, and the ability to produce specific vocal tones easily. These groups were composed of (1) six males with very low voices, (2) six males with very high voices, (3) six females with very low voices and (4) six females with very high voices. Three procedures were used:

1. A lateral x-ray procedure provided for making four laryngeal measurements—two anteroposterior, one vertical and one of area—to establish indices of laryngeal size. These indices were, in turn, related to the pitch differences among the experimental groups.

2. A laminagraphic x-ray procedure which provided for coronal cross sectional views of each subject's vocal folds was used in making two measurements of area and one of mean thickness.

In addition to taking exposures under a condition of no phonation, four conditions of phonation, sampling the subject's fundamental frequency range, were obtained. These phonations were controlled with respect to both frequency and intensity. The measurements obtained by this procedure were utilized as the basis of comparisons among the pitch groups and to study relationships of these measurements to pitch variations within the individual subject.

Correlative investigations that were carried out using the laminagrams were:

- a. Investigation of the relationship between the elevation of the vocal folds and rises in pitch.

- b. Study of the relationship between the upward tilting of the vocal folds and rise in vocal pitch.

3. A laryngoscopic photography procedure allowed measurements to be made of the length of the vocal folds. The same pitch controls were associated with this procedure as there were with the preceding one. No intensity restrictions were imposed. The values obtained from this allowed for observations of differences in vocal fold length among the pitch groups and among different pitches within the same subject.

On the basis of the experimental findings from the data obtained the following conclusions may be stated:

1. There is a tendency for individuals with lower pitch level to exhibit larger, more massive laryngeal structures and vocal folds than do those with higher pitch levels. This is true at least for the dimensions of general laryngeal



size, vocal fold cross sectional area, vocal fold thickness and vocal fold length as measured in this study.

2. As the fundamental frequency of an individual's voice is raised there is a strong tendency for the vocal folds to be reduced in cross sectional area and to become thinner. This tendency is seen to be more marked at the lower frequencies of the subjects' ranges.

3. Cross sectional dimensions of the vocal folds including both area and thickness measurements tend to correlate more closely with absolute frequency level than with relative pitch within subjects' ranges. This tendency is evident no matter what a given individual's pitch level or laryngeal dimensions may be, e.g., a baritone and a soprano singing the same pitch would have vocal folds of about the same thickness and cross sectional area.

4. As the fundamental frequency of voice is raised there is a tendency for the vocal folds to lengthen.

5. There is a tendency for the vocal folds to be progressively more elevated with successive rises in pitch. A possible explanation is Kenyon's hypothesis concerning action of the extrinsic laryngeal muscles.

6. There is a tendency for tilt of the folds to become greater with successive rises in pitch except at the falsetto pitch. A possible explanation for this is the subglottal air pressure increases as the fundamental frequency of the voice is raised.

**Hough, Jr., Arthur Stockton, "An Experimental Study of the Communication Between Fifty Non-Delinquent and Fifty Delinquent Boys and Their Parents," U. of Denver.**

The causes of juvenile delinquency are frequently explained as being intimately associated with the socialization process that a child receives as a member of the family group in which the process of "communication" between parents and children is a vital element. This study seeks to discover whether "communication" between children and their parents is a large enough factor to be a characteristic of the socialization process.

A questionnaire was constructed for the purpose of measuring certain aspects of "communication" in the family. The questionnaire called for responses from delinquents and non-delinquents about how easy or difficult it is for them to talk to their fathers and mothers about certain problems common to the adolescent and what reasons they consider important

for their "poor communication" in areas where there was difficulty in talking with parents.

The questionnaire was administered to fifty non-delinquent and fifty delinquent boys similar in age, intelligence and freedom from physical or psychological abnormalities. They came from homes in which real parents lived, or homes in which there was a stable step-parent relationship. The delinquents were selected from the Federal Correctional Institution at Englewood, Colorado, and the non-delinquents were chosen from a high school in a section of Denver, Colorado, where juvenile delinquency is fairly high.

The raw score data gathered from these questionnaires was computed quantitatively according to mean, standard deviations, coefficients of correlation, and critical ratios. These processes were applied to the sections of the questionnaire as a whole, and also in terms of communication with parents. Items and groups of items on the questionnaire were examined, and personal feelings about communication within the family were analyzed. The questionnaire was re-examined qualitatively for additional data.

The following conclusions were made:

1. There is no significant difference in the degree of communication between delinquent and non-delinquent boys as a whole, or with fathers, or with mothers, although the non-delinquent boys indicated slightly more difficulty than did the delinquents in these three areas.

2. With both non-delinquent and delinquent boys, communication with fathers is generally more difficult than with mothers.

3. In six of the eight subject categories studied, non-delinquents had more difficulty communicating with their parents. However, none of these six categories showed any significant differences.

4. In all subject categories except "Sex," fathers were more difficult to talk to than mothers in both samplings.

5. The subject categories of "Ethics, Pride, and Crime," and "Sex," were the two most difficult communication areas for both samplings.

6. In total reasons for poor communication and in reasons for poor communication with fathers, delinquents indicated more reasons. In communication with mothers, non-delinquents indicated more reasons for poor communication. No group indicated any statistically significant difference between the samplings.

7. Delinquents indicated more personal

reasons for poor communication with their parents.

The conclusions of this study indicate there is little significant difference between the communication of non-delinquent and delinquent boys with their parents.

Abstract by WILLARD JAMES, *U. of Denver*

**Kaye, Philip Albert, "An Analysis of the Relationship Between Community Status and Participation in the Processes of Religious Communication," U. of Denver.**

The purpose of the study was to discover if there was a functional relationship between community status and the amount of participation in the processes of communication in a Christian church as shown by a case study of the Methodist Church of Wesleyville.

Functional analysis was the general method of investigation. The case study was the specific method of investigation.

Status was defined as the placement of an individual in a hierarchical arrangement of persons according to the prestige standards of the community. The status was investigated by the Index of Status Characteristics. Occupations, source of income, housing, and housing areas were rated on a seven point scale. Ratings were then weighted and classified in five categories: A, B, C, D, and E.

Religious communication was defined as a process of interaction in a group (of two or more people) in which overt behavior, particularly speaking and writing, modified significant gross behavior. Data were secured from observations, records, and interviews. The amount of participation was studied in three kinds of comparisons: (1) degrees, (2) types, and (3) leadership and membership roles.

Amounts of status were compared by means. Characteristic participation by each status group was analyzed. Individual comparisons were summarized and relevant factors regarding neutral or inverse relationships were outlined. These conclusions emerged:

1. There appeared to be a direct relationship between amount of participation and status in Auxiliary Organizations, Secondary Experience Groups, and Informal Administrative Groups and in comparisons involving situational leadership.

2. Each status group appeared to be characterized by differences in participation.

3. Adult directed high school groups were inverse in their relationships, pupil directed groups were direct.

4. There appeared to be a direct functional relationship between participation and status.

When a greater amount of participation was primarily service, represented less authority, or involved financial participation not in keeping with finance ability, the relationship tended to be inverse.

**Kramar, Edward John Joseph, "The Relationships of the Wechsler-Bellevue and A.C.E., Intelligence Tests with Performance Scores in Speaking and the Brown-Carlson Listening Comprehension Test," Florida State U.\***

In speech research there has been disagreement in the reported correlations between intelligence and speaking ability. The purpose of this study was to examine the relationships between intelligence and public speaking ability, listening ability, written test of course content, and class and course grades in a speech course.

The research included 196 students randomly selected from the Fundamentals of Speech course at Florida State University during the period 1953-54. Scores on the Wechsler-Bellevue test, American Council on Education Test scores, the averaged score assigned by two raters on an eight-item seven-point spread rating scale of public speaking ability, Brown-Carlson Listening Comprehension Test scores, scores on a written test of course content, and class and course grades in a speech course, were compiled for all subjects. The following relationships were found:

1. *Speaking Ability:* The Wechsler-Bellevue Performance score showed a correlation of .27 with speaking ability while the Verbal and Full scale r's were .33 and .36 with speaking ability. The "Q," "L," and Total test scores of the ACE showed correlations of .19, .28, and .28 with speaking ability.

2. *Brown-Carlson Listening Comprehension Test:* The Wechsler-Bellevue scale disclosed r's of .37 (Performance Scale), and .54 (Verbal and Full Scale), with the Brown-Carlson. The ACE test correlations with the Brown-Carlson were .43 (Quantitative test), .52 (Linguistic test), and .55 (Total test).

3. *Written Test of Course Content:* The written test correlations were .55 for the Verbal, .48 for the Full Scale, and .26 for the Performance Scale of the W-B. The ACE relationships were .53, .50, and .28 for the "L," "Q," and Total test scores with the written test of course content.

4. *Class Grades in Fundamentals of Speech:* The class grades and scores on the Wechsler

showed correlations of .21 (Performance Scale), .42 (Verbal), and .38 (Full Scale). The ACE relationships with class grades were .24, .43, and .41 for the "Q", "L", and Total test scores.

5. *Final Grades in the Fundamentals of Speech Course.* The course grade relationship with the W-B indicated a relationship of .15 for the Performance, .39 for the Verbal, and .33 for the Full Scale. The ACE correlations with the course grade were .21 for the Quantitative test, .39 for the Linguistic score, and .37 for the Total test.

There is little difference in the discriminative ability of the Wechsler over the ACE when correlating with such items as speaking skill, listening ability, course content testing, and class and course grades as used in this study. The Performance Scale of the Wechsler and the Quantitative score of the ACE are not strongly effective when correlated with the factors used in this study. Both intelligence measures, excluding the Performance scale of the W-B, and the Quantitative score of the ACE, produced low correlations with speaking skill, class and final grades in a speech course, but they produced moderate correlations with listening ability and the written test of course content.

**Lantz, William Carson, "An Experimental Study of Listeners' Perceptions of Speech Content as Compared with Delivery," U. of Southern California.**

The problem considered in this study was whether listeners to a speech who were instructed to concentrate on both content and delivery perceived content as efficiently as listeners instructed to concentrate on content, and whether they perceived delivery as efficiently as listeners instructed to concentrate on delivery. Four sets of instructions were given respectively to four groups: to concentrate on both content and delivery, to concentrate on content, to concentrate on delivery, and no instructions regarding concentration on content and delivery.

Six basic questions were considered, one of them being whether listeners could and did listen in different ways as instructed, four of them dealing with the efficiency of perceptions with each of the four sets of instructions, and the last one involving the efficiency of merged groups.

Two hypotheses were considered. The first was that the listeners' perception of content and the listeners' perception of delivery were distinct perceptual processes to the extent that they could not be accomplished together as efficiently

as they could be one at a time. The second hypothesis was that content and delivery were functionally inseparable and in context were basically indistinguishable parts of the same perceptual process to the extent that they could be perceived together as efficiently as (or more efficiently than) they could be one at a time.

The four groups were given their respective instructions, then shown a sound motion picture speech, and finally tested on their perceptions of both content and delivery. The following results occurred: (1) Each group was in some way significantly different from each other group in its test achievements, the differences varying with the instructions. (2) Each of the two specialized groups (single concentration) scored significantly lower in perception of its nonspecialty than any of the other three groups on that factor, and lower (but to a questionable degree of significance) on the combined content and delivery test than the group concentrating on both factors. (3) The merged specialized listening groups were less efficient (to a possibly significant degree) in perception of combined content and delivery than the merged nonspecialized groups. (4) There was a significant positive product-moment correlation for the group concentrating on both factors and for the group concentrating on delivery. There was a negative correlation of almost significant degree for the group concentrating on content.

These findings apparently indicated that the listeners could and did distinguish between content and delivery and that a concentration on either alone with no attempt to concentrate on the other was accompanied by low efficiency of perception of the factor not concentrated on, but without high efficiency of perception of the factor concentrated on. The hypothesis which suggested that concentration on both factors would not allow as great perception of each as concentration on each one alone did not prove valid in this investigation. Greater validity seemed to be indicated for the converse hypothesis, which suggested that concentration on both factors could give as great perception of each as concentration on each one alone.

Abstract by MILTON DICKENS, *U. of Southern California*

**Lundeen, Dale J., "An Investigation of the Relationship of Vertical Mandibular Movement to Loudness and Rate of Speech and to Aspects of Individual Variation," U. of Minnesota.\***

This study investigated the relationship of



vertical mandibular movement to intra-subject variations in speech loudness and in speech rate, and to inter-subject variations in mandibular length and in vertical overbite. Mandibular movement was measured in terms of the vertical descent from occlusion (upper and lower molars in contact) of a section on the cutting edge of the lower incisors.

Thirty male college students spoke the same sentence at each of nine different experimental conditions. Each condition combined a loudness level, i.e., soft, average, or loud, with a rate type, i.e., slow, medium, or fast. For each subject's response to an experimental condition a mandibular descent score was computed. This score was the average of the maximum vertical descent on three words (presumably on the vowels of these words) in the experimental sentence.

Mandibular movement and sound pressure were graphically recorded. An attachment on the mandible was connected to two potentiometers mounted on the subject's headset. Mandibular movement altered resistance in the potentiometers which varied the voltage activating a recording pen of a Brush Oscillograph. The oscillograph's second pen, in combination with other apparatus, registered sound pressure. From this record, measures of sentence intensity and sentence duration were obtained.

Triple-classification analysis of variance was applied to the descent data, the results of which justified testing the significance of mean differences among the three loudness levels and among the three rate types. The relationship between mandibular length and mandibular descent was investigated by testing the significance of the descent mean difference between two groups of subjects, a long and a short mandible group. These groups were also compared on other possible influential variables, e.g., overbite, to determine if these sources of variation might explain the mean descent differences between the groups. The relation between mandibular descent and overbite was determined similarly. The significance of the mean difference between the large and small overbite groups was also the mean difference between the large and small overbite groups was also tested, using another criterion variable. This variable, the descent score minus the subject's overbite, was a measure of the vertical aperture between upper and lower incisors while producing the experimental sentence.

**Conclusions:** (1) Mandibular descent increased significantly as speech intensity in-

creased, from experimental condition soft to average to loud. (2) Mandibular descent increased as rate decreased, from experimental condition fast to medium to slow. The medium-slow difference was significant but the fast-medium difference was not. This latter difference might have been greater, and hence significant, if intensity at fast-rate was not considerably larger than at medium-rate. (3) Mandibular length was positively and significantly related to mandibular descent, a measure of the vertical aperture between the incisors plus overbite. As the overbite means of the large and small overbite groups were almost identical, mandibular length was also positively related to the vertical aperture between the incisors. (4) Vertical overbite was positively and significantly related to mandibular descent but was not significantly related to the vertical aperture between the incisors.

**Oyer, Herbert Joseph, "The Relative Intelligibility of Speech Recorded Simultaneously at the Ear and Mouth," Ohio State U.\***

The purpose of this study was to determine the relative intelligibility of simultaneously recorded speech picked up at the lips and left ears of six speakers. Test material consisted of fifty monosyllabic words selected from words most frequently employed in air traffic control. The words were chosen to represent the relative frequency of occurrence of vowel, diphthong and initial consonants in English monosyllables. Randomizations of the fifty-word list were presented to twenty-four trained listeners at -12, -15, and -18 db S/N ratios.

Questions proposed at the outset of the investigation were: (1) Are speech signals, origin ear, recorded in quiet, as intelligible as speech signals, origin mouth, at each of the three S/N ratios employed in the test? (2) Is the trend for intelligibility over S/N ratios employed in the test in the same direction for speech signals of both origins? (3) Are speech signals of origin ear recorded in quiet, as intelligible in quiet as speech signals of mouth origin?

Data obtained were evaluated by triple analysis of variance technique. Conclusions drawn from the analysis of results of this study were:

1. Speech signals from the ear are more intelligible than speech signals from the mouth for all S/N ratios employed, with increasingly large differences at lower ratios.
2. The trend for intelligibility over S/N ratios employed in the test is in the same

direction for speech signals of both origins. Decreasing S/N ratio is significantly destructive to the intelligibility of speech picked up at the ear and lips of speakers, and is more destructive to the latter.

3. When heard in quiet, speech recorded at the ear is as intelligible as speech recorded simultaneously at the mouth of the speaker.

**Palmer, Charles E., "The Use of Sound Motion Pictures in the Measurement of Speech Skills," U. of Wisconsin.\***

Although motion pictures have been used in the teaching of speech courses and in research related to speech, a careful search of the literature revealed no evaluation of the use of motion pictures as a device for measuring speech skills. That is, although motion pictures have been used to record speech behavior, no studies have been made that were concerned with such problems as: Are ratings based on talks presented through the medium of film equivalent to ratings based on talks delivered in-person? Is the performance of a speaker affected to any measurable degree by the presence of photographic paraphernalia?

This exploratory, descriptive study sought answers to these and related questions, and includes twenty experiments involving 37 subjects, 438 judges, six observers and two sets of questionnaires. Subjects were asked to prepare two talks, one for delivery in February and one for delivery in May. Each of the talks was delivered twice on the same evening. One appearance in February and one in May were photographed by a sound-motion picture camera. No judges were present when the February talk was photographed. Judges were present for the delivery of the non-photographed talk in February and the photographed and non-photographed talks in May. Panels of judges viewed the films and gave ratings based on samples of 15, 25, 35, and 45 seconds in length.

Four observers were present during the photographed and non-photographed talks in May and recorded movements of the head, arms, and body, and the changes of facial expression. Six observers later viewed the February and May films, recorded the occurrence of the phenomena listed above and the number of times each speaker looked at his notes and the number of times each speaker broke eye-contact.

Some of the conclusions suggested by the data collected are:

1. Scores given the subjects in these experiments are not essentially the same for an in-person appearance and for an appearance projected through film.

2. The films used in these experiments present a constellation of stimuli that selectively and imperfectly reproduce the stimuli present in the original situation.

3. Scores given for appearances during which motion pictures were photographed and for appearances during which no camera was present are not essentially the same.

4. The ratings of judges in these experiments, based on filmed talks that varied from 15 to 45 seconds in length, exhibited a tendency toward preferring the second appearance of the subject, irrespective of whether the sample was photographed at the beginning or at the conclusion of the speech course in which the subjects were enrolled.

5. There is some tendency toward higher correlation of scores if the length of the sample is increased from 15 to 45 seconds, and if the 2 sets of scores are based on samples of the same length.

6. Reliability of judges, range of scores, mean scores, and percentage of scores showing improvement varied with the sex of the subjects.

**Pfister, Emil R., "A Study of the Influence of Certain Selected Factors on the Ratings of Speech Performances," Ed.D., Michigan State U.\***

This study was designed to determine whether any statistically significant relationships existed between the rating given by speech evaluators and (1) their academic speech training, (2) their acquaintanceship with the speaker, (3) their experience with the rating scale, and (4) their sex in relation to the sex of the speaker.

The 549 speakers who participated in this project were freshmen enrolled in *Fundamentals of Speech* classes at Central Michigan College of Education during the 1952-53 academic year. The 55 evaluators (speech faculty members and juniors and seniors who were speech majors or minors) compiled a total of 4392 ratings. Precautions were taken and controls were employed with respect to speaker, speech, audience, and occasion with a view toward making these ratings comparable.

The Evaluator's Rating Scale devised for this study employed ten criteria based on a study of existing speech rating instruments. Appropriate tests of reliability and validity were made. All of the data obtained from these rating scales were transferred to punch

cards which permitted sorting and tabulating by IBM methods.

The data were analyzed by appropriate procedures to discover the role played by each of the four selected factors under investigation. Differences of the means were computed for groups that were comparable in all respects except the factor being studied. The "t test" for significance of the difference of the means was applied and coefficients of correlation were computed.

The findings of this research led to the conclusion that the academic speech training of the evaluator influences his ratings. Undergraduate evaluators with majors or minors in speech gave significantly higher ratings than did evaluators with advanced degrees in speech. Furthermore, scores given by pairs of undergraduate evaluators had a higher correlation than did scores given by undergraduate-graduate pairs of evaluators. Pairs of evaluators with advanced degrees in speech had the highest correlation.

The investigation, in itself, provided inconclusive results with respect to the influence of acquaintanceship on the ratings of speech performances. However, the results of this study tend to substantiate the findings of previous research, i.e., that evaluators who are acquainted with the speakers give them higher ratings than do evaluators who are unacquainted with these speakers.

In this particular study the experience of the evaluator with the rating scale employed was found to have no significant influence upon the scores given. However, all the evaluators had a certain minimum of speech training and had rated speeches previously.

The literature and data of this study support the contention that male and female evaluators rate male and female speakers differently:

1. Female student evaluators gave higher ratings to both male and female speakers than did male student evaluators.
2. Female student evaluators gave higher ratings to male speakers than they gave to female speakers.
3. Male student evaluators gave higher ratings to female speakers than they gave to male speakers.

**Robinson, Edward Ray, "An Experimental Investigation of Certain Commonly Suggested Teaching Methods for the Development of Confidence in Beginning Students of Public Speaking," Indiana U.\***

The purpose of this study was to determine whether currently used text books for beginning

speech courses at the college level contain any consistent pattern of advice for the development of confidence and to test, within the limits of an experimental situation, the relative effectiveness of such suggestions.

A representative list of thirty-four text books published between the years 1915-1954 was surveyed for suggestions relative to the development of confidence. From this survey three general patterns of advice were chosen for experimental testing. They were: (1) "Stress upon Bodily Control," (2) "Emphasis upon the Message of the Speech," and (3) "Emphasis upon Speech Preparation." Classroom teaching procedures were organized stressing each of the three categories. A fourth teaching method which emphasized (4) "Direct Suggestion" was included in order to test whether changes in confidence might result from suggestion rather than from experimental teaching methods. The experimental teaching methods were rotated among three instructors. Each instructor taught additional sections wherein the experimental teaching methods were not used.

Since the information was available, the effects of such factors as the instructor and the sex of the students on the development of confidence were also investigated.

A modified form of the Gilkinson *Personal Report of Confidence as a Speaker* was used before and after training to measure changes in confidence levels.

All subjects in the experiment were from the beginning speech course at Ohio Wesleyan University during the second semester of 1954 and the first semester of 1955. Four hundred and thirteen students participated. These were divided into groups as follows: "Bodily Control," 57 subjects; "Message," 44 subjects; "Speech Preparation," 48 subjects; "Suggestion," 52 subjects. Two control groups were used. One group of 74 subjects came from sections taught by instructors who used the experimental teaching methods in other sections. The second control group consisted of 138 students taught by other teachers.

Analysis of variance was used to test the significance of differences in changes of confidence. Conclusions, based on the subjects and variables used in this particular study, were:

1. Students make statistically significant gains in confidence following a course in public speaking.
2. There are no statistically significant differences in the confidence gained by students taught under methods emphasizing "Bodily

Control," "The Message of the Speech," "Speech Preparation," or "Suggestion."

3. The instructor in a beginning public speaking course is not a differentiating factor in the development of confidence.

4. There is a statistically significant difference in the confidence levels reported by male and female students prior to speech training with the female students reporting lower initial confidence levels.

5. The sex of the student is not a differentiating factor in the development of confidence during a period of training in public speaking.

6. Students tend to maintain relatively the same position in class confidence levels following a period of training in public speaking.

**Sawyer, Granville Monroe, "An Experimental Study of Perceived Differences in Efficient and Inefficient Voice Production in Low-pitched Male Voices by Acoustic Spectrography," U. of Southern California.**

The general purpose of the study was to determine what acoustical bases existed for the perceived differences between efficient and inefficient voice production of male subjects as analyzed by the sound spectrograph. The hypothesis tested was that the perceived differences between efficient and inefficient voice production can be specified by quantifying fundamental and formant frequencies of selected vowels and relative amplitudes of the formants of these vowels. Only the first three formants were analyzed.

Thirty-two male subjects whose voices were judged by the experimenters to be low-pitched were trained to produce the vowels *i*, *a*, and *u* efficiently and inefficiently. The voice samples were recorded and placed in random order on a magnetic recording tape. The final recording tape of 64 voice samples was played to a jury of "expert" listeners who had demonstrated superior skill in distinguishing between the two voice types on an auditory discrimination test. Significant agreement was reached by the judges on 46 of the 64 samples and spectrograms were made of them.

**Results:** (1) The efficient voice samples had a lower mean fundamental frequency than corresponding inefficient voice samples, and variations from the mean were not as noticeable from speaker to speaker. The extent of these differences was indicated by a *t*-ratio of 4.04 and an *F*-ratio of 10.75. Both ratios were significant beyond the .01 level of confidence. A correlation coefficient of +.456 indicated a

moderately strong tendency for the two measures to vary interdependently. (2) The efficient voice samples had a correspondingly stronger and slightly higher formant 1. The extent of the difference in mean decibel ratings for the relative amplitudes of formant 1 was indicated by a *t*-ratio of 5.58 which was significant at the .01 level of confidence. A low correlation coefficient of .28 indicated a tendency for the frequencies of formant 1 of the two voice types to vary independently. (3) The efficient voice samples tended slightly to have a lower mean frequency for formant 2 than did the inefficient voice samples, and variations from the mean were not as diverse. These results were indicated by a *t*-ratio of 1.71, which was significant at the 10 per cent level of confidence, and an *F*-ratio of 2.86, which was significant at the .05 level. A low correlation coefficient of .29 indicated a tendency for the frequencies of formant 2 of the two voice types to vary with little interdependence. (4) Formant 3 was not present in all vowels of all samples, but it was found generally lower in frequency for the efficient voice than for the inefficient voice. Formant 3 was stronger for inefficient voice samples than for corresponding efficient voice samples. More homogeneity among the decibel measures of formant 3 for the efficient voice samples was indicated by an *F*-ratio of 2.26, which was significant at the .05 level of confidence. Because of the inconsistent appearance of formant 3 in the samples of both efficient and inefficient voice, correlation was not thought a valid instrument of analysis at this point. (5) The acoustic patterns of efficient voice production were distinguished from those of inefficient voices by stronger, more regular, and more distinct harmonic registration; less extreme pitch changes; more of the higher formants 4 and 5; and stronger low components in the spectrum.

Abstract by WILLIAM PERKINS, *U. of Southern California*

**Schultz, Martin C., "A Preliminary Investigation of the Acoustical Characteristics of Inter-Phonemic Transitions," State U. of Iowa.\***

The study employed six vowels, each combined with twenty-three pre-vocalic consonants in consonant-vowel syllables, and with the twenty post-vocalic consonants in vowel-consonant syllables. Each combination was spoken non-contextually by six adult male speakers. Recordings of the syllables were tested for recognizability of phonemes by panels consist-



ing of ten listeners per panel. Oscillograms and sound spectrograms were made of all syllables which could be correctly identified by seven of the ten listeners.

Oscillograms and spectrograms were used to obtain the following measures: (1) duration of the syllabic components, (2) direction and extent of formant frequency change during transition, and (3) slope of the formants during the transition for the first three formants.

The measures of direction and extent of frequency change during the transitions appeared to offer most promise of relationship to known physiological features of articulation and these were subjected to more complete description and analysis.

Results of the study indicate that for the first two formants the transitions reflect aspects of tongue placement for the vowel, and the place and manner of articulation and voicing characteristics of the consonant.

Frequency movements of first formant transition were always in a direction indicative of the vowel formant being higher than the transition starting or ending point for the consonant. Magnitude of the frequency shift was inversely related to tongue height of the vowel and directly related to antero-posterior placement of the consonant, i.e., the more posterior the consonant the greater the magnitude of shift. Voice consonants were, with certain exceptions, associated with greater shifts than voiceless consonants.

Second formant transitions were generally of greater magnitude than either formant one or three. For CV combinations, front vowels were associated with positive changes (increasing frequency) and central and back vowels with negative direction. The reverse situation was found for second formant transitions in VC combinations. The magnitude of the shift in both CV and VC combinations was primarily associated with antero-posterior consonant placement. CV combinations showed a decreasing positive (or increasing negative) shift for more posterior consonants, whereas VC syllables indicated increasing positive (or decreasing negative) shifts for more posterior consonants. Back vowels yielded the largest shifts in CV syllables, whereas the reverse was true for VC syllables. Voiced consonants resulted in greater shifts than voiceless for both syllable types.

The magnitude of shift in the third formant was generally greater than formant one and less than formant two, but lack of speaker agreement resulted in variations obscuring other patterns.

Two specific hypotheses were tested within the limits allowed by the experimental procedures. The first was that the transition formants 'point to' an inferred constant resonance region for the consonant. The data for CV and VC combinations utilizing voiced consonants suggest that this formant pointing does occur. The other was that consonant and vowel formant locations are relatively independent of context. This hypothesis was not supported by the data.

**Summers, Raymond, "The Nasal Sound Pressure Levels of Vowels Produced at Specified Intensities," Purdue U.\***

The relationship between oral and nasal sound pressures during the production of eight vowel sounds at four different levels was investigated. The study utilized 30 subjects, divided into male and female groups of 16 and 14 members respectively, who were judged as having General American vowel quality and acceptable voice quality. Each of the thirty-two speech samples was prolonged for six seconds. Two separate but simultaneous tape recordings of each subject's speech sample were made. One recording system employed instrumentation which included a probe-tube microphone, inserted into the nasal meatus, and a high fidelity tape recorder with associated amplifiers. The other recording system employed a conventional studio microphone, placed about eight inches from the subject's mouth, and a high fidelity tape recorder.

A high speed power level recorder (HPL-E) was employed to secure a permanent, continuous record of the variations in the oral and nasal sound pressure levels of the speech samples for each subject. The mean oral and nasal sound pressure levels of the speech samples were determined from the graphic HPL-E record. Two seconds of phonation, relatively free from amplitude modulation, were measured for each sound.

The statistical treatment of the data was by the analysis of variance. The main effects studied were subjects, groups, vowels, pressures and locations. Also investigated were the interactions among these main effects. Since the experimenter was interested primarily in a comparison of the oral and nasal sound pressure levels, particular interest was devoted to the main effect of location and interactions involving location.

Within the limitations imposed by the experimental procedure, the following conclusions are drawn:

1. The hypothesis that there are no significant pressure differences in the variables measured due to the main effects of groups (males and females) is not rejected.
2. The hypothesis that there are no significant pressure differences in the variables measured due to the main effects of vowels is rejected.
3. The hypothesis that there are no significant pressure differences in the variables measured due to the main effects of pressure levels (60, 70, 80 and 90 decibels) of sound production is rejected.
4. The hypothesis that there are no significant pressure differences in the variables measured due to the main effects of locations (oral and nasal) is rejected.
5. There are differences between and within oral and nasal sound pressure levels when different vowels are produced at different pressure levels by male and female talkers.
6. The differences observed are attributable to differential effects of the primary sources of variation, and to interactions among these variables.
7. Other relationships were found involving oral versus nasal pressure levels, sex differences and vowel differences.

Abstract by M. D. STEER, *Purdue U.*

## II. Public Address

### **Bender, Coleman, "The Speaking of John Peter Altgeld in the Illinois Gubernatorial Campaign of 1892," U. of Illinois.\***

The 1892 gubernatorial election was the first attempt by John Peter Altgeld to present his ideas to the people of Illinois. The purpose of this study was to determine the major rhetorical problems he faced in the campaign and to examine his methods of meeting them, by discovering to whom he spoke, what he said, and the audience reaction, and finally, to state the major attributes of his speech-making.

Altgeld used three major modes of communication with the people of Illinois. His hand-shake tour, a series of informal talks, took him into all major cities and towns of the state. His interviews with the press were designed to clarify his position on issues or events and to answer those charges against himself that he felt worthy of note. His speeches were special occasion addresses and campaign talks. In the special occasion talks, Altgeld was more inclined to figurative language than in the political talks, which were primarily attacks against both state and national Republicanism.

In the formal campaign addresses, Altgeld selected issues to appeal to both the immediate and the long-range audience. His primary attack on national issues was directed to the tariff. He held the tariffs responsible for trusts, monopolies, low farm prices, low wages, and the high cost of manufactured articles.

Among the state issues receiving primary attention were: the Edwards School Law, opposed by those who favored private or parochial schools; alleged support of the Republican party by the super "patriotic," know-nothing-ism organizations, such as the Patriotic Sons of America; the anti-labor record of the Republican party; and the alleged fraud and corruption in the state charitable and penal institutions.

Altgeld made his ideas clear through the use of comparison, hypothetical illustration, concrete and specific instance, and a logical or a chronological structural pattern. He made his ideas credible through the use of statistics, historical illustrations, testimony, quotation, and cause-and-effect relationships and reasoning from general principles. He enhanced his ideas chiefly through the use of figurative language, rhetorical questions, climactic arrangement, axioms and epigrams. He built up his own credibility through direct and indirect reference to his own preparation and background, and by plainness of manner and speech. His delivery was characterized by an adequate though not impressive voice and by a general lack of gestures or movement on the platform. He won the favor of his audiences by his naturalness, sincerity, and earnestness.

### **Berger, Kenneth Luther, "A Rhetorical Analysis of the Public Speaking of Floyd B. Olson," U. of Minnesota.\***

Floyd B. Olson was the first governor elected by the Farmer-Labor party in Minnesota, and the only governor elected by that organization in any state. He held the position for three terms during the depression and was so highly regarded in 1936 as to be considered a sure winner had his health enabled him to continue his campaign for the United States Senate. He was also considered to be the leader of a liberal, national third party which aspired to draft him for its candidate for the presidency in 1940.

This dissertation examined the personal resources of Olson that made him an effective political speaker, the impact he made on state legislation, and the methods he employed in presenting his ideas and in meeting his opposition. The body of the thesis explored the

effect Olson's early experiences and education had on his ideas and on his public speaking. His natural endowment was studied under the headings of manifest personality, reputation for honesty, quality of mind, political aptitude and resourcefulness. Also analyzed were Olson's delivery, style, his principal ideas, defense of his reputation, and the state and national economic conditions that influenced the mind set of his audiences. The data used in the analysis came from books, magazine and newspaper articles about Olson, interviews and correspondence with those who knew him, an examination of his private papers, and an analysis of 118 of his speeches, 91 of which were complete in text.

Olson began his political career in 1919 as assistant county attorney and became county attorney in 1920 when the incumbent was removed. His vigorous attack on crime and graft enhanced his political reputation and in 1930 he was elected governor for the first of his three terms. His exceptional vote-getting power was due to his vigorous appearance, engaging personality, resourcefulness, and his sensitivity to the problems of the Minnesota voters. His sympathy for the working class undoubtedly stemmed from his own background of poverty and immigrant parentage. His perception of the need to educate the farmers and the laborers to their inter-dependence is revealed in his many political speeches that are essentially informative.

The depression enabled Olson to be quite liberal in the persuasive ideas he advanced. He indicted capitalism because it was based on profit motives; he suggested instead a production-use-for economy in which the emphasis was on people, not profit. He used a highly refined implicative system to condemn capitalism, but his structuring of a production-for-use economy was weak. In addition to the persuasion basic in Olson's contention that people were more important than property, his ethos and his speaking ability contributed substantially to his leadership and political success. His opponents controlled Minnesota's daily newspapers and 400 of its weeklies, and both friends and enemies conceded that his ability to control an audience was an integral part of the success he enjoyed.

**Bos, William Herman, "A Study of the Preaching of Henry van Dyke," U. of Michigan.\***

The problem explored in this dissertation is four-fold: (1) to present a brief resume and

analysis of Henry van Dyke's biography, characteristics and philosophy of life; (2) to discover and summarize his theory of preaching, especially as it is revealed in his Lyman Beecher Lectures on Preaching; (3) to analyze his preaching, as it is reflected in nine selected sermons and numerous newspapers and periodical accounts; and (4) to give some indication of his probable effectiveness as a preacher. Primary sources are: biographical information from the son of Henry van Dyke and from the files of the registrars of the various schools he attended; many of van Dyke's published works; several hundred original sermon manuscripts, especially those in the Van Dyke Collection of the Presbyterian Historical Society in Philadelphia; a large number of personal letters to van Dyke, as well as carbon copies of his replies, many of them in the Van Dyke Collection in the archives of Firestone Library, Princeton University.

Henry van Dyke was born in 1852 and died in 1933. After attending Princeton University, Princeton Theological Seminary and the University of Berlin, he became a minister in the Presbyterian Church and well-known as pastor of the Brick Presbyterian Church in New York City. Later, he spent twenty-three years as Murray Professor of English Literature at Princeton University.

Rhetorical invention assumed primary importance in the thinking and preaching of Henry van Dyke. In the logical mode of rhetorical proof, van Dyke relied heavily upon reasoning from sign, but also employed reasoning from causal relations. Examples and analogies were inductive forms he preferred. He also made generous use of the pathetic mode in frequent appeals to duty, honor, loyalty, indignation, fear and pride or shame. His intelligence was expressed in his magnanimity, courage and analytical thinking; his character through evidence of practical wisdom and desire that his audience possess the good; his good will in identification of himself with his audience and expression of personal interest in their welfare.

Van Dyke's sermons were carefully, logically and regularly organized along conventional lines, always with a strong adherence to a single main theme. The major divisions were always few in number and clearly evident; the theme or subject sentence was often placed near the conclusion of the sermon.

He was classical in his style, emphasizing the need for clarity and simplicity of thought and language. Nevertheless, he tended to use long sentences that were full of imagery. Some



critics considered his style more like the eighteenth century Englishman than the late nineteenth century American, and described his lack of "Americanism."

Henry van Dyke appeared distinguished and dignified in the pulpit. His vigorous voice, self-confidence and ability to adapt himself and his material to each audience and occasion were important factors in his success as a preacher. His preaching was particularly effective among people of a relatively high degree of education, culture and social concern.

**Bradley, Adelbert Edward, Jr., "John Ward's Theory of Rhetoric," Florida State U.\***

This study investigated the nature, origin, and quality of the rhetorical theory of John Ward, professor of rhetoric at Gresham College in London, 1720-1758, as developed in his treatise, *A System of Oratory*, published in 1759. The procedure consisted of interpretation, comparison, and evaluation. The dissertation examines Ward's concept of (1) the nature and divisions of rhetoric, (2) invention, (3) disposition, (4) elocution, (5) pronunciation, and (6) the development of an orator.

Ward combines the definitions of Aristotle and Quintilian, declaring that rhetoric is the art of speaking well in order to persuade. Invention, disposition, elocution, and pronunciation are the four major divisions of rhetoric. Probably due to the influence of Vossius, a seventeenth century German classical scholar, memory is restricted to a subordinate position under pronunciation.

With few exceptions, Ward follows closely the theories of the classical triumvirate: Aristotle, Cicero, and Quintilian. Certain misunderstandings, omissions, and changes, however, render Ward's concept of rhetoric inferior to that of the major Greek and Roman rhetoricians. Ward misinterpreted classical theory at five points: (1) four forms of argumentation are named instead of the classical two; (2) an enthymeme is defined as a syllogism with one of its premises omitted; (3) example is defined as modern rhetoricians define analogy; (4) *status* and *quaestio* are used synonymously; and (5) the topics discussed under the state of quality in judicial speaking are distorted versions of the ones presented by Quintilian. Two phases of classical theory are omitted: (1) propriety is omitted as a major constituent of elocution; and (2) inspired emotion is neglected as an important source of the sublime style. Three changes are made from the pattern of organization used by Cicero and Quintilian: (1) am-

plification is moved from invention to disposition; (2) wit is transferred from invention to elocution; and (3) memory is eliminated as a major division of rhetoric and included as a minor division of pronunciation.

Despite these shortcomings, Ward makes an important contribution by refuting the claims of Peter Ramus, a sixteenth century French educator, that rhetoric is comprised only of elocution and pronunciation. Ward justifies the inclusion of invention and disposition under rhetoric on the basis that the two processes in rhetoric differ from those in dialectic. Whereas invention in dialectic is concerned only with logical proof, invention in rhetoric includes logical, ethical, and emotional proof. Disposition in rhetoric is not the rigid procedure it is in dialectic, but must be adapted to suit the audience, speaker, subject, and occasion.

If *A System of Oratory* is compared with any one of the classical rhetorics, therefore, it invariably comes off second best. If examined in the context of its own period, however, it emerges as the best representative of the English neo-classical movement in rhetoric. Generally speaking, it terminated the influence of the Ramean philosophy of rhetoric, and rechanneled rhetorical thought back into the classical stream. This contribution, alone, stamps *A System of Oratory* as a work to be included in any consideration of the development of rhetorical theory.

**Cohen, Herman, "The Rhetorical Theory of Hugh Blair," State U. of Iowa, 1954.\***

The purpose of this study was to investigate the rhetorical theory of Hugh Blair. Blair's work is essentially a re-writing, for the eighteenth century audience, of the principles of classical Greek and Roman rhetoric. Blair was heavily dependent on Quintilian, and selectively dependent on Cicero and Aristotle. Blair also drew materials from the writings of his contemporaries, some directly concerned with rhetoric, and some from other disciplines. Among those who influenced him most were Sheridan, Lord Kames, Hume and Reynolds. Blair was not an indiscriminate borrower; rather his theory is a synthesis of selected views of other authorities. His point of view was essentially that of the period in which he lived, the Age of Reason. Thus, it was characterized by a highly rational approach.

In spite of its derivative nature, Blair's *Lectures on Rhetoric and Belles Lettres* embodies several major contributions to rhetorical theory. Blair was unique in that he was one

of the first major writers to direct his rhetoric not only to the practitioner but also to the listener as a critic. The most pervasive characteristic of Blair's criticism is the application of the principles of speech composition which are outlined in the didactic sections of the *Lectures*. His critical method also reflects his basic concept that all eloquence must be functional and that the highest goal of eloquence is persuasion. He, therefore, seeks to determine, in his critical system, whether the orator under consideration uses rhetoric to elicit a response or merely for sake of ostentation, pomp, and style.

Closely related to Blair's contribution in the area of criticism is his contribution in the field of taste. Blair's critical canons grew out of a firm belief that the development of rhetorical criticism must find its foundation in the understanding and improvement of human taste. Criticism for him is the application of good taste to the various species of oral discourse. His concept is one which holds that taste is an innate but precisely improvable faculty. The criterion which he proposes is the neo-classical standard of "the taste of men in general," or that must be held to be the most beautiful or most good in which the most human beings concur in admiring. Blair applies this principle to rhetorical criticism.

Another of Blair's contributions to rhetorical theory is his concept of oral style. It is from a perspective which regards perspicuity as the fundamental characteristic of style that Blair discusses oral language. Ornament is desirable; clarity is essential. He regards style as relatively meaningless unless it is closely related to the individual speaker and his peculiar methods of thought. In addition, Blair views style as being closely related to all of the other elements of speech composition.

The last of Blair's major contributions is his thesis that eloquence thrives in free societies and decays when liberty is removed. Blair finds that Grecian eloquence first appeared with the rise of the democratic Greek state. Similarly, it was the short duration of democracy in Rome which caused its oratorical excellence to be so short-lived. Even in his own time, Blair points out, true eloquence is found only in societies where free expression is permitted.

The overall dimension of Blair's contribution to rhetorical theory and criticism is not inconsiderable. The analysis of *The Lectures on Rhetoric and Belles Lettres* leads the writer to list the following distinctive features: (1) his utilization of the precepts of rhetoric for the critic as well as the speaker; (2) his application

of the principles of taste to rhetorical criticism; (3) his conception of a perspicuous oral style, closely related to the speaker, subject and audience; and (4) his establishment of the relationship between freedom and eloquence in his discussion of the history of oratory.

**Dean, Richard Lawrence, "An Analysis of Selected Industrial Training Programs in Conference Leadership and Participation," Purdue U.\***

The purpose of this study was to discover the scope, nature and extent of current industrial training practices in conference leadership and participation conducted for managerial personnel. A questionnaire relating to this subject was mailed to 325 companies which hold membership in the American Society of Training Directors; replies were received from 162. Of these, 103 companies were currently offering conference training. A majority of the companies reported that between 50 and 300 employees had completed the course, and that less than 100 were currently enrolled.

On the basis of the data obtained, the following conclusions appear to be justified as applied to the companies studied (not necessarily to industry as a whole):

1. There is more industrial interest and training activity in conference leadership and participation than in any other area of speech. Conference training in these companies is of comparatively recent origin: over 90% of the programs were initiated after 1940.

2. A majority of the programs list as the major objectives of conference training developing an understanding of the principles of human relations and increasing skill in conference leadership. Subjects common to the course content of *all* the programs studied are conference types and purposes, qualifications and responsibilities of leaders, techniques for securing understanding and agreement with particular emphasis on the use of questions, and the proper utilization of audio-visual aids.

3. A comparison of academic group discussion texts and industrial course content revealed the following: (a) Both sources advocate the Dewey thought process as the most logical and productive technique to use in solving problems. However, none of the company manuals discuss the types of reasoning and the use of evidence in this connection whereas group discussion texts devote considerable attention to these subjects. (b) All of the company manuals discuss in some detail the use of the questioning

technique as a device for securing participation, understanding, and agreement; this subject is given less attention by academic texts. (c) Similar material is found in both sources regarding the psychological factors in the conference situation, but the academic texts present a more extensive and scientifically acceptable treatment of the subject. (d) Company manuals present a more detailed discussion of audio-visual aids than do academic texts, and slant training materials to fit their particular needs.

4. Practice conferences and critiques are used by all of the programs as instructional techniques. Role playing and "buzz" sessions are used to a limited degree. Major emphasis is placed on conference leading as compared to training in effective participation.

5. The amount of training time allocated to such courses ranges from less than 10 clock hours to over 80. Sixty per cent of the companies require compulsory attendance at training sessions while the remainder maintain voluntary policy. All of the training personnel are drawn from the upper and middle echelons of management.

6. No company maintains a scientifically objective system to determine the long-range effectiveness of its conference training program. Abstract by A. H. MONROE, *Purdue U.*

**Ellingsworth, Huber Winton, "Southern Reconciliation Orators in the North, 1868-1899," Florida State U.\***

The Civil War left a deep division of opinion and a mutual lack of understanding separating North and South. Some forces attempted to maintain this cleavage, others strove to promote peace and reconciliation. Within this latter group were a number of Southern men who traveled to the North to present public speeches designed to improve understanding and to promote reunion between the sections. The purpose of this study is to determine the identity of these speakers, the nature of their messages, the occasions of the speeches, the rhetorical techniques employed in promoting reconciliation, and the probable effects of their efforts.

The study begins with a statement of its genesis. An overview of reconciliation is then presented as a means of providing perspective on the Southern speakers. The stature and reputation of the orators is delineated, together with the motives that inspired them to visit the North. The geographic and chronological distribution of the speeches is described. Data are presented on the extent of the primary and secondary audiences. Recurrent themes and

prevailing modes of proof in the addresses are traced. In order to provide a detailed scrutiny of reunion speaking, the speeches of four outstanding men from the movement are examined. The study includes an attempt to appraise the influence of the speakers, followed by a summary and statement of conclusions.

At least twenty-six Southern men, including Simon Buckner, John B. Gordon, Henry Grady, Wade Hampton, Lucius Lamar, Fitzhugh Lee, Henry Watterson, and Joseph Wheeler gave reunion speeches in the North. Most of the speakers were prominent men in their area. They were heard by a cumulative audience of perhaps 100,000 persons at centennials, fairs, reunions, club meetings, and other public gatherings. Generally speaking they avoided dealing with specific issues, preferring to discuss acceptable generalities. In terms of reputation, numbers of speeches, and size of audience, four of the outstanding men in the movement were Hampton, Gordon, Lee, and Watterson. Without exception, the primary response to the speakers was favorable. Some speeches came under editorial criticism in newspapers and periodicals. Most speakers sought only a generalized expression of good will as the objective of their discourse, though a few hoped to secure a more specialized response.

Conclusions were: (1) The efforts of the Southern orators probably made a definite contribution to the restoration of good will; (2) The movement did not represent an organized effort on the part of any reconciliation society, but was undertaken spontaneously by the individuals involved; (3) Most reconciliation speakers avoided careful logical argument; (4) The acts of reconciliation reveal a faith in abstraction and symbolism as the key to relieving bitterness; (5) Previous writings on the movement have obscured its true nature, and (6) Reconciliation speeches should be made more generally available to historians and speech scholars.

**Flynn, Lawrence J., S.J. "The De Arte Rhetorica (1568) by Cyprian Soarez, S.J.: A Translation With Introduction and Notes," U. of Florida.\***

The purpose of this study is to make available to English readers a translation of one of the first and most important Jesuit textbooks on rhetoric Cyprian Soarez' *De Arte Rhetorica*. An introduction and notes accompanying the translation furnish information concerning the text, authorship, sources, history, and influence of the work.

First written in 1562, as a summary of classical rhetorical principles, and designed for use in the pre-rhetoric class is Jesuit schools, the *De Arte Rhetorica* underwent a minor revision by a fellow-teacher, Peter John Perpinian, in 1565. In 1574, the first *Compendium* of Soarez' rhetoric appeared, and soon afterward the *Tabulae*, compiled anonymously, reduced Soarez' doctrine to question-answer form. In 1688, Soarez' text was enlarged by the addition of numerous interpretations and examples taken from sacred eloquence, and this work, completed by a Jesuit named Worpitz, became known as Soarez' *Methodus*. The original and revised versions of the *De Arte Rhetorica* continued to be printed until 1735. In the modified forms described above, all of which bore Soarez' name, the book was reprinted for many years more: the *Compendium*, from 1574 to 1836; the *Tabulae*, from 1589 to 1798; the *Methodus*, from 1688 to 1739.

Intending to produce a strictly classical rhetoric, especially adapted to beginners in Latin, Soarez relied chiefly upon the *Rhetoric* of Aristotle; the *De Oratore*, *Partitiones Oratoriae*, *Orator*, *De Inventione*, and various speeches of Cicero; the *Ad Herennium*; the *Institutiones Oratoriae* of Quintilian; and the *Aeneid*, *Eclogae*, and *Georgica* of Virgil. Because he believed in employing the classics to exemplify the rules and definitions of rhetoric, Soarez often borrowed entire passages from ancient writers. Sometimes, he altered grammatical constructions without sacrificing the meaning and style of the original; sometimes, he excerpted an entire passage of several paragraphs without indicating his source.

Book I, concerning invention, treats sixteen topics for proofs and the rules for amplification. Book II discusses the divisions of speech, *status*, syllogistic reasoning, enthymeme, induction, example, epichere, sorites, dilemma, and refutation. Book III, almost as lengthy as Books I and II combined, treats style of expression, twelve tropes, twenty figures of speech, twenty-five figures of thought, prose, rhythm, memory, and delivery.

The *De Arte Rhetorica* was widely used in Jesuit colleges before the definitive 1599 *Ratio* specifically assigned it to the humanities class. From 1599 to 1832, the latter date being the time when Soarez' name was removed from the *Ratio*, his rhetoric was the designated textbook for use in hundreds of Jesuit colleges.

Norwithstanding its popularity and widespread use in Jesuit schools, the book did not exert a clearly defined influence upon later

Jesuit rhetorics, nor was there a significant influence on other educators and writers. Interestingly enough, however, the schools of Port Royal adopted Soarez. Thomas Vicars refers to the *De Arte Rhetorica* almost as often as he cites Quintilian, his chief source; Thomas Farnaby explicitly acknowledges Soarez' influence at seventeen places; John Holmes includes him among twenty sources listed on his title page, but makes only two explicit references.

Abstracted by DOUGLAS EHNINGER, U. of Florida.

**Freeley, Austin J., "A Comparison and Analysis of The Factors of Rhetorical Invention in Selected Wartime Speeches of Franklin Delano Roosevelt and Winston Spencer Churchill," Northwestern U.\***

The purposes of this study are: (1) to discover what factors of rhetorical invention Roosevelt and Churchill used on comparable speech occasions before comparable audiences during the Second World War in their efforts to influence public opinion in relation to war aims, and (2) to make certain comparisons of their development of the factors of invention in these speeches.

The speeches considered in this study meet the following criteria: (1) speeches delivered by Roosevelt and Churchill when they were the chief executives of their nations during the Second World War, (2) speeches which were judged at the time of delivery to be of sufficient importance to have been given world-wide dissemination, (3) speeches dealing with the same or comparable problems of the war and delivered on occasions which, even after the war, are considered to have been critical in the total war effort, and (4) speeches which were delivered to the same or comparable audiences.

In order to facilitate the purposes of the study, a biography of Churchill, a biography of Roosevelt, and a chronology of the Second World War are included. The final chapter presents a critical analysis and comparison of four selected pairs of speeches.

The first pair of speeches were on America's entry into the war. In the handling of ethical proof, Churchill developed factors which would be of particular value in establishing his *ethos* for his immediate and American audiences; Roosevelt gave greater attention to the world audience. Both speakers drew on a wide range of factors in developing emotional proof.

The second pair of speeches were delivered in times of adversity. In the treatment of



ethical proof, Churchill developed the rhetorical factor of *friendship* "in depth," while Roosevelt developed this factor "in breadth." In the treatment of emotional proof, Churchill devoted more attention to factors which tend to produce *hatred* than did Roosevelt.

The third pair of speeches were delivered on the occasion of the Allied invasion of France. In the development of ethical proof, Churchill sought to establish his *ethos* by asserting that he had first-hand knowledge of events; Roosevelt chose to associate himself with "us at home." In the development of emotional proof, both speakers drew on factors tending to produce *confidence*.

The fourth pair of speeches were on the Yalta Conference. In the development of logical proof, Churchill tended to support his arguments with a substantial amount of evidence and reasoning, while Roosevelt tended to support many of his arguments by assertions which depended upon audience acceptance of his *ethos* for their validity. Both speakers used similar factors in developing ethical proof. In developing emotional proof, both speakers devoted considerable attention to factors tending to produce *confidence*.

While Roosevelt and Churchill varied their treatment of emotional and ethical proofs from one speech to another, their method of handling logical proofs remained constant. Both speakers made extensive use of deductive argument in the development of logical proofs in all of the speeches analyzed in this study.

**Lewis, William J., "The Educational Speaking of Jabez L. M. Curry," U. of Florida.\***

Jabez L. M. Curry was the New South's leading advocate of universal education. Oratory was his most valuable asset as he traveled repeatedly from the Potomac to the Rio Grande promoting education for both races. This study surveys and analyzes Curry's rhetorical practices.

Curry's first fifty-six years prepared him for his twenty-year crusade. Born in Georgia in 1825, he gave his first speeches as a debater and class orator at the University of Georgia. After graduation from Harvard, he spoke as a lawyer, and served three terms in the Alabama legislature. He also became an active member of the Baptist Church, speaking to many meetings and conventions. Two terms in Congress (1857-1861) elicited favorable judgments of his oratory. Lincoln's election caused him to speak for secession; during the Civil War he addressed Richmond audiences, Confederate soldiers, and served in the Confederate Congress.

For sixteen years after the Civil War he preached more than one thousand sermons, and delivered at least seventy-three speeches on education and allied subjects. As president of Howard College (1865-1868), and as a professor at Richmond College (1868-1881), he pleaded for the support of these institutions.

In 1881, Curry became General Agent for the Peabody Education Fund, and began full-time efforts to promote universal education in the South. As he toured the South inspecting schools aided by the fund, he was invited to address teachers, students, citizens, and legislators, delivering more than four hundred speeches before his death in 1903. Curry's forty-seven addresses to legislatures in thirteen Southern states, established a unique speaking record.

His administration of the Peabody Fund was interrupted from 1885 to 1888 by appointment as Minister to Spain. Resuming his Peabody position in 1888, he also became administrative agent for the John F. Slater Fund in 1890. The president of the Slater Board, ex-President Rutherford B. Hayes, accompanied Curry on an inspection and speaking tour of Southern schools in 1891. Curry spoke to both white and Negro audiences, expressing ideas on Negro education closely paralleling those of Booker T. Washington.

During his crusade, Curry implanted a favorable attitude toward public education in the South. One of his greatest accomplishments was his ability to provide for the continuation of his cause. An address before the Conference for Christian Education in the South in 1899 broadened the perspective of the group, so that the Southern Education Board was established. Furthermore, he inspired many Southerners to follow in his footsteps, chiefly Edwin A. Alderman.

More than anyone else, Curry deserved the title, "Father of the Public School System of the South." At his death he was universally regarded as the South's leading educational statesman. His success was primarily attributable to his effective use of rhetorical principles, notably ethical proof, and an ability to adapt his premises to various audiences, in different places, over the changing years, and on diverse occasions.

Abstracted by DALLAS C. DICKEY, *U. of Florida*

**Markland, Ben Clifford, "Evasiveness in Political Discussion Broadcasts During the 1952 Election Campaign," U. of Michigan.\***

This study is an investigation of the frequency and types of evasiveness used by participants in

twenty-five radio and television discussion programs broadcast between September 7 and November 2, 1952. The broadcasts analyzed, from tape recordings, were *Meet the Press*, *American Forum of the Air*, and *Keep Posted*.

Evasiveness in this study is defined as failure to provide direct and specific answers to direct and specific questions. Rhetoricians and logicians have not discussed evasiveness as a broad concept. They have, however, referred to this matter in their discussions of such topics as fallacious argument, irrelevant evidence, equivocation, casuistry and others. The most specific work in this field has been done by the modern logician and psychologist, Robert H. Thouless. In his book, *How to Think Straight*, published in 1950, Thouless listed and described what he called "thirty-four dishonest tricks in argument." The procedure in this study was to detect evasive answers in the broadcasts and to categorize these answers according to the Thouless list.

The analysis practice used in the study was that of noting every evasive answer, without regard for the speakers' motives, and whether the evasion seemed to be intentional or unintentional. In cases where there were elements of two or more of the Thouless "tricks" in a single evasive answer, the Thouless device which seemed to be dominant was listed.

Two methods of testing the validity and reliability of the analysis procedure were used. In the first method, each of three recognized speech authorities analyzed single discussion scripts and detected nine instances of evasion. The writer, analyzing the same scripts, detected thirteen evasions. In the second method, the writer and a graduate student in speech, working jointly, analyzed three discussion scripts and agreed on the identification and Thouless classification of eight instances of evasion.

In the twenty-five broadcasts 221 instances of evasion were noted. This was 8.9 instances per program. Of the 221 evasions, 128 were attributed to the 22 Republican participants, 93 to the 21 Democratic participants.

Of the thirty-four "dishonest tricks in argument" discussed by Thouless, five were most commonly noted. These were: "ambiguity, vagueness, or meaninglessness," (48 instances); "extension by contradiction or misrepresentation," (46); "false attribution of prejudices or motives," (34); "diversion," (28), and "appeal to mere authority," (12). Eight of the Thouless "tricks" were not noted in the broadcasts. The other twenty-one Thouless categories were noted from one to eight times.

Thirty-eight of the 221 instances of evasion occurred while the participants were discussing some aspect of federal taxes, fiscal policy, or the status of the national economy. Other points under discussion during periods of extensive evasiveness were foreign policy, the Korean conflict, campaign fund policies, and corruption in government.

#### Moore, Dwain Earl, "John Morley as Critic of Public Address," U. of Illinois.\*

The study presents a systematic account of John Morley's criticism of speeches and speakers, draws together his concepts of the nature and function of public address, and examines his methods as a critic.

Chapter I reviews briefly his career and characterizes his own speaking and personality. Chapters II and III present his criticism of the oratory of Gladstone and Richard Cobden; Chapter IV his comments on Walpole, Cromwell, and Edmund Burke; and Chapter V his observations on other speakers, in Parliament, in other countries in the pulpit, and on his own speaking. The final two chapters utilize his remarks on particular speakers and his general comments on speaking to indicate his theories of the nature and purpose of oratory and to describe his critical methods.

Morley's criticism is a scholarly blend of the biographical, historical, and critical methods. Although he seldom employs the vocabulary of professional critics, he presents a rather complete commentary on all four aspects of communication: the speaker, the speech setting, the speech, and its effect. His view of public address emphasizes the exercise of logical reasoning to forward practical truth and the dramatic conflict of speaking. The speaker's character emerges as the most vital element in communication.

In his criticism of Gladstone, Morley discusses all of the elements of the communicative situation, giving an intensive and extensive account of his training, his intellectual and physical qualities, his audiences, his arguments, the effects he produced. In commenting on Cobden, he details the agitator's breadth of general preparation, his debating skill, and the arguments and effects of the Free Trade campaign. The studies of Walpole and Cromwell are less detailed. Morley helped to raise his idol, Burke, to a high level of oratorical reputation, praising the literary quality of his oratory while judging his delivery to be deficient. Throughout he depicts vividly the

dramatic interplay of historic forces bearing on the speech situation.

Morley conceives of rhetoric, the sister art of logic, as both a fine art and a useful one, whose aim is to communicate practical, probable truths. He distinguishes between public speaking and literature and recognizes oratory as a separate genre. He believes style to be the product of the speaker's character and makes no attempt to analyze particular elements of expression. He is interested in a speaker's delivery in general, and particularly in the rhythm and flow of the human voice. He also recognizes that a speech will produce some effect on the immediate audience and that it will often have remote results.

Although he seldom uses the language or viewpoint of the professional rhetor, his criticism is always illuminating.

**Moseberry, Lowell Tillry, "A Historical Study of Negro Oratory in the United States to 1915," U. of Southern California.**

Although history indicates that Negro oratory has been existent in the United States since the latter part of the eighteenth century, no full-length study of the platform activities of Negro orators has ever been made. It was the purpose of this dissertation to attempt such a study.

An historical survey was made of Negro public address from its beginning to 1915. Short biographical sketches of the outstanding platform speakers were compiled. The names of others who have made contributions to the development of Negro eloquence were listed. To determine the extent to which Negro speaking deviated from the oratory of white Americans, fifty orations were examined in detail, with special emphasis being given to style and pathos. A cross-section analysis of Negro oratory was made through four case studies of representative orations.

The study revealed that among the outstanding pre-Civil War orators were Frederick Douglass in abolitionist speaking and Richard Allen in religion. A leading woman speaker of the period was Sojourner Truth.

Nationally known post-Civil War speakers included the congressional orator Robert Brown Elliot and Francis James Grimke, the preacher. From 1895 until his death in 1915, Booker T. Washington was the dominant figure in Negro oratory. His conservative racial philosophy created opposition from a group of Negro leaders whose opinions differed markedly from his. The outstanding speaker for the opposition, William E. Burghardt Du Bois, was a

leader also in the establishment of an important organization for racial betterment, the N.A.A.C.P.

Throughout the period surveyed there existed an ever present stadium for Negro oratorical talent: the Negro convention movement. Many Negro speakers received valuable experience at conventions sponsored by Negro groups.

*Conclusions:* Historically, the first significant Negro platform speaking in America was an outgrowth of religious activity. Although antebellum Negro oratory in the South never attained importance, there is evidence that it existed, under the sponsorship of slave owners and white religious leaders. In the North the genesis of Negro religious oratory occurred in 1786 in Philadelphia. From 1838 until 1865 the most important Negro speaking was abolitionist oratory. Immediately after the Civil War legislative oratory was the ascendant form of platform expression. Later Booker T. Washington and the protest orators dominated the scene. Throughout the period surveyed the theme of Negro oratory was the color problem. In their speaking colored men and women placed pronounced emphasis upon pathos, using many unconventional devices as well as the standard appeals. Stylistically, they embraced a manner of speaking that was bombastic, ornate, and frequently contrived. They utilized numerous unique images, pictures, and figures of speech. A marked rhythm, complemented often by a cadenced delivery, was a noticeable attribute. A combined stylistic-emotional device was the "jubilee," which consisted of alternating tones of sadness and joy. Although Negro oratory has formed a minor branch of American public address, it has been an active one.

Abstract by ALAN NICHOLS, *U. of Southern California*

**Nobles, William Scott, "A Rhetorical Study of the Public Speaking of Harold L. Ickes in the 1936 Presidential Campaign," Louisiana State U.\***

This study is a rhetorical analysis of the public speaking of Harold L. Ickes, Franklin D. Roosevelt's Secretary of the Interior. The analysis is limited to Ickes' major radio broadcasts in the presidential campaign of 1936. In that campaign, Ickes was the acknowledged "hatchetman" of the New Deal. His speeches were devoted almost exclusively to attacks upon the Republican candidate, Alfred M. Landon, and upon Landon's leading supporters. Ickes' own Republican background and his reputation for



invective and innuendo were among his special qualifications for his campaign role.

This study analyzes the nature of Ickes' campaign task, the characteristics of his persuasion, and the effectiveness of his speaking efforts. The first two chapters discuss Democratic campaign strategy and Ickes' place in that strategy. Chapter III analyzes the speaker's general methods of preparation and delivery. In the next five chapters, five network campaign broadcasts are studied. The analysis of each speech is based upon these factors: background and setting, purpose and thesis, organization and lines of argument, forms of support, use of language, and reactions to the speech. The final two chapters synthesize characteristics of the speaker's persuasion and evaluate his performance as a speaker in his campaign role.

One of the principal sources of material for this study is the *Ickes Papers* deposited in the Manuscripts Division of the Library of Congress. This collection contains speech files, including all drafts of speeches and memoranda and letters concerning them; letter files, including political correspondence; and scrapbooks, which include an extensive collection of press clippings pertinent to Ickes' activities as a campaign speaker. Personal interviews with people closely associated with Ickes in his department or in the campaign are also a source from which information was gathered.

This study concludes that Ickes achieved a large measure of success in his role as a campaign speaker. His attacks on Landon were widely publicized and, in the opinion of observers both friendly and unfriendly, achieved their desired result. The chief sources of Ickes' persuasion were psychological techniques of suggestion. Among these techniques were "name-calling," the argument of "guilt by association," the constant and varied repetition of unproved premises, and the use of persuasive humor. These psychological appeals were not always supported by sound logic or evidence, nor does it appear that all of them could have been. In this respect, Ickes failed to demonstrate a maximum awareness of his responsibility to his audience.

Ickes' campaign oratory was neither elevated in theme nor statesmanlike in substance. It nevertheless captured public attention, and it apparently constituted politically effective persuasion in the 1936 campaign.

Piersol, Darrell T., "A Case Study of Oral Communication Practices of Foremen and

#### Assistant Foremen in a Mid-Western Corporation," Purdue U.\*

This was an intensive case study of the oral communication practices of the sixteen foremen and assistant foremen employed by a small mid-western corporation and of their attitudes toward some of these practices. Intensive structured interviews-in-depth were employed to secure information from each of the foremen, and each foreman was directly observed on the job (the "shadow" technique) for two complete eight-hour working days. During the direct observation, a detailed log was kept of time spent on each activity, subject matter of communication and with whom, type and apparent purpose of communication.

Significantly, objective data on factual matters obtained by direct observation of the foremen's actual practices very largely substantiated their verbal reports on these points in the structured interviews. The two methods yielded consistent data on such items as time spent on various types of communication tasks, proportion of total time spent on speaking and listening, etc. This tends to support the general validity of the interview method of securing factual information from industrial foremen when appropriate rapport has been established between them and the investigator.

Analysis of the interview results disclosed that these foremen carried on interviews, conferences, social conversations, and made speeches within their work hours but that speeches before groups were rare during the work day. They reported that 90% to 95% of their daily communications were oral compared to 5% to 10% written; but they were divided in their opinions on the relative importance of written and oral communication. A majority reported they spent more time listening than talking during interviews with workers. Half of them said they generally heard about company policy, changes in regulations, or lay-off of workers through rumors (the "grapevine") before receiving information through regular company channels. They reported very little speaking of any sort representing the company outside of the plant; their oral communication in the community after working hours was mainly social conversation and interviews. They had received a negligible amount of training in oral communication in school, outside of plant training and in company training programs.

Direct observation of these foremen's practices on the job, in addition to substantiating many of the above facts reported in the interviews, disclosed that approximately one-half

(four hours) of the foremen's work day was spent in some form of oral communication, either speaking or listening. (Thus, quantitatively at least, oral communication is a much more important part of the foreman's task than is usually recognized in hiring, up-grading, or training them.) Both foremen and assistant foremen spent most of their oral communication time in maintenance of quantity and quality of production; foremen differed from assistant foremen in the rank order of time spent in other task categories. An appreciable amount of time was spent talking with workers on their personal problems or other topics of social conversation not connected with company matters; foremen reported this was done partly to "maintain morale."

Abstract by A. H. MONROE, *Purdue U.*

**Rapp, Noel George, "The Political Speaking of Senator Robert A. Taft, 1939-1953," *Purdue U.*\***

The purpose of this study was to analyze the political speaking of Robert Alphonso Taft, Senator from Ohio, 1939 to 1953, to determine its peculiar qualities and trace their sources, and to evaluate its effectiveness. Twenty-one speeches, from three categories, were selected for analysis: speeches in the Senate, speeches outside the Senate, and radio speeches. The subjects covered included political campaign issues, labor, foreign policy, finance, justice, and a eulogy. The speeches were analyzed from the aspects of basic premises, lines of argument, logical proof, motive appeal, ethical appeal, organization, style, delivery, preparation, and effect.

Taft's chief basic premises were: literal interpretation of the Constitution, efficiency in government, and the peaceful preservation of the individual American's rights in foreign policy. His lines of argument were sometimes stated didactically, sometimes by implication. Analysis of his speeches showed that his logic sometimes failed to meet tests of validity, although his colleagues considered him logical. The analysis also showed that he used emotional appeals, enhanced by honest indignation, although generally considered an unemotional speaker. He frequently used ethical appeal, linking himself and his cause with that which was elevated and the opposition with that which was not. He relied heavily upon his own knowledge and experience.

Taft's speeches hardly qualify as models for arrangement and style. His points, which usually followed a logical sequence, overlapped

at times. His style was characterized by plain diction, superlatives, loaded words, and the extensive use of "I." He was fond of parallelisms and series. His vocal delivery was rapid, emphatic, and rather harsh, and was accompanied by brisk, not particularly graceful, hand and arm gestures.

Several factors in his early life influenced Taft's political speaking. Chief among them were wide travel and an opportunity to observe government in action, by virtue of his father's positions as Governor of the Philippines, United States cabinet member, President, and Chief Justice. His intellectual precocity enabled him to graduate at or near the head of his class from the Taft School, Yale University, and Harvard Law School, and to succeed in his practice of corporate law in Cincinnati, Ohio.

Despite frequent violation of many public speaking textbook principles, Taft's effectiveness as a speaker was evidenced by the testimony of many colleagues, by his repeated political victories, and by his record of influence in the Senate and in the Republican Party. Although a member of a minority party during most of his fourteen years in the Senate, Taft was frequently referred to as one of that body's most influential members and frequently led a coalition of conservative Republicans and Democrats in opposition to the administration. His leadership of his own party, despite his failure to win its presidential nomination, was shown by the frequency with which he was termed "Mr. Republican."

His effectiveness resulted largely from his ethical appeal to his audiences, who respected his integrity, his fearlessness, and his forthrightness, which were not obscured by the graces of the polished orator.

Abstract by N. B. BECK, *Purdue U.*

**Rickey, John Thomas, "Some Rhetorical Aspects of the McGuffey Readers," *Ohio State U.*\***

The McGuffey *Readers* are known for their historical, literary and educational significance. The object of this study was to discover whether or not they have any rhetorical aspects.

While looking for these rhetorical aspects of the McGuffey *Readers*, we will consider rhetoric to have the three ends of persuasion, entertainment, and information. The second division of the term "rhetoric" will include the five classical canons (1) invention, (2) disposition, (3) style, (4) delivery, and (5) memory. The third of the divisions or "rhetoric," as it is used in

this study, includes the three constituents of the speech situation. These are (1) the speech, or in this case, the series of *Readers*, (2) the speaker or author, and (3) the audience.

After studying the *Readers* with this view of rhetoric in mind, certain conclusions may be made.

1. Many aspects of the McGuffey *Readers* should be of interest to the rhetorician as well as to those in speech education.

2. Among those who deserve similar attention in future studies are Noah Webster, Lindley Murray, Samuel Goodrich, Lyman Cobb, Caleb Bingham, and Ebenezer Porter.

3. William H. McGuffey and the other compilers of the McGuffey *Readers* may have done an even better job of furthering education than they are given credit for doing.

4. William Holmes McGuffey may have had some qualities which are not worthy of praise. Without attempting to detract from his fame, it must be noted that he was human.

5. William H. McGuffey's ideas are misinterpreted by some who use him as an authority for memorizing readings in a mechanical way.

6. The success of the *Readers* was probably due to

(a) the popularity of oral reading before World War I, (b) their general literary quality, (c) their peculiar adaptation to western audiences, (d) their attractive composition, including pictures, spacing, length of sentence, and choice of type, (e) their adaptation to the child, (f) the salesmanship of the publishers, and (g) the grading of the series.

7. It is probable that the *Readers* lost their popularity for some of the following reasons:

(a) their religious appeal may have become too obvious for their audience by 1900, (b) the advent of silent reading probably outmoded all books based strictly on an oral approach, (c) by 1900, most of the schools were graded according to a system which did not match that of the McGuffey *Readers*, (d) the competing readers were, by 1900, being written by schoolmen who were using more scientific methods to adapt their texts to the child, (e) most publishers had adopted whatever was attractive in the McGuffey *Readers* for use in their own "eclectic" fashion, and (f) other publishers had also adopted the sales techniques of the publishers of the McGuffey *Readers*.

Sillars, Malcolm O., "An Analysis of Invention in the 1952 Presidential Campaign

### Addresses of Dwight D. Eisenhower and Adlai E. Stevenson," State U. of Iowa.\*

The purpose of this study was to make a comparative evaluation of invention in the Eisenhower-Stevenson addresses in the presidential campaign of 1952. Seventy-one of Eisenhower's speeches and 144 of Stevenson's were treated. The background, audience, logical, emotional and ethical proofs, organization and composition were analysed.

Three main issues were defined in the campaign: foreign policy, domestic economy, and communism and corruption in government. Although the candidates developed some specific disagreements on policy, the campaign was fought not over policy but over personalities and leadership. Eisenhower, while accepting most Democratic policies, devoted the bulk of his attack to the leadership provided by the Truman Administration. Stevenson defended the Administration and charged that the Republicans had hampered effective leadership.

Eisenhower's basic premises reflected the optimism about man characteristic of nineteenth century business liberalism. He saw leadership as America's only need. Stevenson reflected the contemporary intellectual disillusionment with the concept of perfectability. This pessimism established Stevenson as a more conservative person than Eisenhower, though still a liberal in the school of Burke and Wilson.

Both candidates preferred reasoning by generalization. Both tended to assert rather than prove, avoid refutation and use rather weak causal reasoning. These weaknesses were more evident in Eisenhower than in Stevenson.

The emotional proofs of both speakers were well adapted to their arguments and the audience. Eisenhower used the hostility motive primarily with its subsidiary factors of international and economic self-preservation, moral righteousness, and freedom from external restraint; Stevenson appealed to ego-expansion with its subsidiaries of patience, struggle, the intellectual, hope and vision for the future.

While Stevenson pictured himself as an intelligent and experienced public servant, a complex thinker and a calm, deliberate person, Eisenhower concentrated for his ethical proof on his war experience. He portrayed himself as tough, simple in thought, and serious.

Both speakers, especially Eisenhower, were weak in speech organization. Both too often merely made statements as though for press release rather than for oral delivery. Further, the speeches were weak in organization as a

result of weakness in invention. Lack of support left few blocks of material to organize.

Stevenson chose research men and college professors as his assistants in preparing his speeches; Eisenhower chose successful writers from leading magazines. Stevenson preferred to speak from a prepared text, interested as he was in careful wording and exact statement; Eisenhower preferred to speak from notes. Neither speaker, because of the pressure of factors in campaigning, was able to follow his preference.

Those who voted for Eisenhower were agreed on only one thing: their candidate. Those who voted for Stevenson were united on issue and party to an unusual extent. Eisenhower's pushing the question to that of his own personal popularity apparently paid off in votes. Stevenson's emphasis on the ideas of the campaign apparently succeeded in educating a considerable segment of the voting population. Stevenson, more than Eisenhower, met the tests of the rhetorical critic.

**Tade, George Thomas, "A Rhetorical Analysis of the Spiritual Exercises of Ignatius Loyola," U. of Illinois.\***

This thesis is a study of the *Spiritual Exercises*, a manual of self-persuasion written by Ignatius Loyola (1491-1556), the founder of the Society of Jesus.

This study represents an attempt to analyze the rhetorical aspects of the *Spiritual Exercises* in order to answer such questions as: (1) In what ways may the *Spiritual Exercises* be considered rhetorical? and (2) Do the rhetorical methods used in Loyola's system of self-persuasion reflect any special emphases or departures from the traditional application of rhetorical principles?

The procedure used was to examine the text of the *Spiritual Exercises* and the *Directorium in Exercitia*, a companion volume compiled by the later fathers, in order to ascertain what rhetorical methods were used in Loyola's system. The rhetorical aspects of the *Exercises* were then compared and contrasted with late medieval rhetorical theory and practice. The findings of the study are as follows:

1. The *Spiritual Exercises* may be considered rhetorical inasmuch as they reflect the use of traditional rhetorical methods. The *Exercises* reveal the use of topics, the modes of persuasion, and a well-defined scheme of arrangement. Loyola appears to show concern for audience adaptation, and even oral communication finds its place in the Ignatian method. Two tradi-

tional aspects of rhetoric, style and delivery, play an insignificant part in Loyola's system.

2. The rhetorical principles revealed in the *Exercises* show three special emphases: (a) Ignatius employs the syllogism in logical proof. His concern is with arriving at universal rather than probable conclusions; therefore, his mode of logical proof is nearer that of dialectic than of rhetoric. This emphasis corresponds closely to the contemporaneous rhetorical theory of the high Middle Ages. (b) The Saint attached great importance to placing the exercitant in a state of mind receptive to God's grace; and he relied heavily upon methods of suggestion such as seclusion, darkness, penance, repetition, prayer, and the deliberate stimulation of the powers of the soul and of the senses. These methods of effecting the emotional mode of proof are, of course, not traditional in rhetorical theory; however, much the same emphasis and many of the same methods are found in late medieval preaching and the tracts on preaching. (c) Loyola shows a keen sense of audience as reflected in the many suggestions he proposes for the adaptation of the *Exercises* to various individuals and classes of men. The Saint's concern for audience adaptation was also an emphasis of late medieval rhetorical theory.

**Tucker, Raymond K., "An Experimental Study of the Effects of the Implicative Sequence in Persuasive Speaking," Northwestern U.\***

The specific purposes of this experiment were to study the effects of the implicative versus the didactic method of arranging materials within persuasive communication on: (1) immediate attitude, (2) delayed attitude, and (3) amount of information retained. Briefly, the implicative sequence consisted of the exclusive use of explanatory materials in the introduction and in the body of the communication. Statements of inference, opinion, and judgment were withheld until the conclusion where the speaker summarized the communication and announced his proposition, or conclusion. The didactic sequence contained exactly the same ingredients as the implicative, but in this latter case the proposition, or conclusion, was presented first. The two experimental orders differed, therefore, only with respect to the position of the communicator's proposition.

A total of 493 observations were made on 257 subjects comprising four control and eight experimental groups. Attitude was measured



immediately following subjects' exposure to the experimental variables and again thirty days later. Information tests were administered at the time of the second attitude measurement only. No pre-tests were employed. Four communications, on the topics of Christian Science, capital punishment, street begging, and college football, were read from manuscript by eight doctoral candidates in public speaking in both the implicative and didactic orders. Testing materials consisted of four ten-item Likert-type attitude scales designed to measure immediate and delayed attitude toward the propositions advocated by the communications, and four ten-item multiple choice information tests designed to measure the amount of information retained from the communications. Each group received one implicative and one didactic communication. Communicators, communications, and experimental orders were counterbalanced within the experimental groups.

Obtained mean differences were evaluated by use of the *t* test of significance. In virtually all instances, experimental means differed significantly from control means in the direction advocated by the communicator. A comparison of the experimental orders for each of the four communications, however, revealed the following: (1) immediate attitude: no significant mean differences; (2) delayed attitude: a significant difference favoring the implicative order for one of the communications, but for the remaining three, no significant differences; and (3) amount of information retained: no significant differences.

The results of this study provide no evidence in support of theories of implicative superiority under conditions of audience disagreement or hostility.

**Ulrey, Evan, "The Preaching of Barton Warren Stone," Louisiana State U.\***

Barton Warren Stone was one of the early American preachers to advocate the union of all Christians in one body. He moved successively westward by horseback through Virginia, North Carolina, Tennessee, Kentucky, Illinois, and Missouri as the frontier expanded. He, like other preachers on the frontier, often preached in a clearing on the edge of a forest, in school houses, or, in the older settlements, in log, brick, or frame church houses. In 1804 Stone withdrew from the Presbyterian church and began to organize autonomous congregations of Christians or Churches of Christ. The movement resulting from Stone's efforts grew rapidly, and in 1832 united with a similar effort

begun in Virginia by Thomas and Alexander Campbell.

This dissertation is a study of Stone's preaching. He was trained for the ministry of the Presbyterian church by David Caldwell. From 1796 until 1834, he served as regular minister for churches in central Kentucky at Maysville, Georgetown, and Lexington, in addition to those at Cane Ridge and Concord, making occasional tours into Tennessee, Ohio, Indiana, and Illinois.

The method of investigation used in this study was historical and rhetorical. The following libraries were visited to obtain primary materials: Library of Congress, Presbyterian and Reformed Historical Society Library, Disciples of Christ Historical Society Library, Atlantic Christian College Library, Butler University Library, College of the Bible Library, Lexington Public Library, Illinois State Library, and Culver-Stockton College Library. The following libraries supplied additional materials on microfilm: Cincinnati Public Library, Presbyterian Historical Society of Philadelphia, and the Library of the University of Chicago. Contemporary religious periodicals, pamphlets, journals, letters, sermon outlines and books were the primary sources of materials.

Stone was trained in the theory of sermon preparation and advocated sound practices to his students. He considered the background of the preacher very important, saying that all learning was valuable to the minister. The steps of preparation for preaching which he advanced were, in the order of their importance: study, prayer, and practice. He thought that the speaker should choose his subject with a view to his own ability, to the needs of the audience, and to the object of the speech.

Ethical appeal was a significant factor in Stone's persuasion. He used common sense, acted with tact and moderation, exercised good taste, revealed a broad familiarity with the issues of his day, and demonstrated wisdom and integrity in handling his materials. Additional factors in his ethical appeal were his personal appearance and his reputation. Emotional appeals were used in order to gain a desired response. However, when he attempted to excite an emotion, he was careful to first make a clear presentation of argument. The use of logical appeals consisted of use of the authority of the Scriptures, causal inferences, and deduction. The syllogism appears frequently in his sermons.

In delivery, Stone was animated, yet dignified, having as his primary motive the com-

munication of his message. He had a powerful and pleasant voice, which, in combination with the desire and ability to express himself clearly, made for real effectiveness in speaking. The hundreds of converts which he made testify to his preaching prowess. In spite of some limitations, he was an effective speaker. His preaching was the greatest single factor in his leadership of the Christians.

**Vasilew, Eugene, "Norman Thomas: A Study of His Speaking Career and His Techniques as a Speaker," Ohio State U.\***

It has been often said that Norman Thomas is one of the three or four top-ranking public speakers in America. He has also been widely acclaimed for the beneficial influence of his speaking on American politics despite the fact that he has never been elected to anything.

This study set out to achieve three things: (1) to present a full-length portrait of Norman Thomas; (2) to provide basic information about his speech training and his speaking career; and (3) to make a rhetorical analysis and evaluation of his techniques as a public speaker.

The work is divided into two parts. Part I, consisting of ten chapters, is mainly biographical. It traces Thomas' life from his birth in Marion, Ohio, through his education in grammar and high school, Princeton, and Union Theological Seminary, deals with his experience in religious-social work, his conversion to socialism, and then his long career as a Socialist. The emphasis is on his speech training and his speaking career. The important information in this part of the study may be summed up as follows:

1. Thomas' background was in every way conservative: he came from a midwestern middle-class home, his religious training was Calvinist, and his political environment was Republican.

2. His boyhood pursuits were almost wholly intellectual. He was a brilliant student in both grammar and high school, and showed even then a superior speaking ability.

3. He acquired significant speaking experience at Princeton. He was a member of Whig Hall and the varsity debate team, and made an unusually distinguished record as a speaker and debater. He learned much of political theory under Woodrow Wilson and left Princeton with a strong interest in politics and law.

4. The impetus of his early home life, however, led him to become a minister. At Union Theological Seminary he received extensive

training in homiletics. He turned from religious-social work to socialism under the influence of World War I and his experience in slum districts in New York.

5. Thomas' speaking career began during World War I, developed more fully when he became a Socialist, and reached its peak in the years 1932-34. Though he was heard frequently as a Socialist candidate, he was nearly always popular as a lecturer and achieved renown as a debater.

Part II of this study consists of four chapters. One deals with Thomas' ideas, two concern his speaking techniques, and the final chapter assesses him as a politician, party leader, and speaker. It is quite clear that Thomas' socialism is essentially founded on Christian ethics although he long ago severed all connections with the church and even rejected the Christian concept of God. As both politician and party leader he had overwhelming weaknesses.

Thomas is deeply devoted to public address as a democratic political tool. He knows rhetorical theory only sketchily, but he accumulated a wealth of experience and profited from what it taught him. It is possible to say about his speaking techniques that they are fundamentally Aristotelian, and that by standards of the art of rhetoric Thomas is an excellent speaker. His strengths as a speaker lie in erudition combined with preparation, which makes him master of his content, in his constant and careful attention to audience adaptation, in his enormous personal appeal, and in his superior delivery. The study also draws the conclusion that Thomas is effective and influential as well, not as a politician in the usual sense, but as an educator, agitator, and propagandist.

**Wheater, Stanley Brigham, "Persuasion in the Save the Union Meetings, 1859-1861," U. of Wisconsin.\***

Just before the Civil War conservative men in Northern cities organized Save the Union mass meetings to urge compromise and conciliation on both North and South. A study of this movement as reported in newspapers of the day sheds light on the use of public gatherings to influence public opinion a century ago and reveals problems still pertinent to the role of speech in the reconciliation of peoples.

Available papers refer to forty-two such meetings held in twenty-nine Northern cities from December 7, 1859, to March 1, 1861. Extensive accounts, running frequently to one or two full newspaper pages and giving

verbatim or extensively paraphrased reports of the principal speeches made, were found for thirteen meetings. The resolutions adopted by these and thirteen other meetings were found. Fifty-four speeches and twenty-six resolutions were analyzed in the study. The specific aims of the meetings, the persuasion employed in meeting arrangements, in speeches, and resolutions, and the solutions proposed by speakers and meetings were identified and counted.

The immediate cause of the first Save the Union meetings was the crisis produced by the Harper's Ferry raid of October, 1859. When abolitionists held meetings honoring John Brown Northern conservatives staged rallies at which up to 20,000 people shouted approval of speeches and resolutions condemning attempts to free slaves by force and assuring the South of Northern friendship. A year later Lincoln's election precipitated the secession movement and the meetings resumed, pleading with the Southern states to stay, urging Northern states to repeal laws obstructing the return of fugitive slaves, and demanding that Congress find a compromise.

The meetings were assembled by newspaper calls signed by citizens inviting "friends of the Union" to "consult together" on the danger. The leaders and speakers were local businessmen, local politicians, and former state and national officials. No evidence was found of a national organization for the movement though all meetings sought national publicity through the press for their resolutions.

Historic places, among them Faneuil Hall, Independence Square, and Cooper Institute, were sometimes chosen and assisted the persuasion. Flags, Union mottoes, band music, and invocations by concerned clergymen frequently helped to establish the mood. The officers of the meeting, including up to several hundred vice-presidents, were always elected by the audience, though nominations came exclusively from the planning group.

Calls, speakers, and resolutions claimed non-partisanship. Sectional politicians and abolitionists were condemned. All pledged devotion to the Union and the Constitution. The national heritage was invoked. The South was told that the North would not harm her. The North was told that conciliation could save Southern markets and that since the South had entered the Union with slavery, attempts to destroy it were as unconstitutional as secession. Compromise could resolve the issue as it always had.

The speakers appear to have been more successful with their immediate audiences than with Northern and Southern newspaper readers whom they also addressed. Appeals to a common heritage were persuasive to all, but "the Union" and "the Constitution" invoked different emotions in the two sections. Southern journalists welcomed the conciliatory sentiments expressed, but doubted that they represented the largely rural and obviously Republican North. Northern opposition papers, resenting attacks, said the business men behind the meetings were merely trying to protect their profits.

The Save the Union meetings and all other efforts failed to persuade either side to compromise. The meetings were too few and too late. By November, 1860, most Southern leaders wanted secession, not concession, and thought they could get it without war. The meeting resolutions, urging that the South would be safe in the Union, failed to warn that she would be attacked if she tried to leave.

Nevertheless, the meetings following John Brown's raid seem to have helped delay secession until after the election of 1860, the meetings of the next winter probably assisted in holding a majority of the Border States in the Union when the break came in April, 1861.

**Wilson, John Fletcher, "An Analysis of the Criticism of Selected Speeches by Franklin D. Roosevelt," U. of Wisconsin.\***

This study of the written criticism of five of Franklin Delano Roosevelt's speeches aims to collect in one place for the first time a body of rhetorical criticism about a single American orator, to suggest methods which might be employed by students to evaluate written speech criticism, and to reveal critical trends in a segment of published, contemporary writings on speech making.

Following a survey of the literature of American rhetorical criticism, chapters are devoted to each of five speeches, arranged chronologically according to date of delivery. Chapter II is a collection of the impressionistic criticism of the 1924 Nomination of Alfred E. Smith to which has been applied a system of searching out errors suggested by a method used by I. A. Richards. Chapter III is a study of the textual criticism of the First Acceptance of Presidential Nomination of 1932. Chapter IV contains analysis of the reportorial criticism of the 1937 Quarantine Speech. Chapter V concentrates upon the criticism of the unfavorably received Bremerton Navy Yard Speech of 1944.

In contrast stands the criticism of the favorably received 1944 Teamsters' Union Speech examined in Chapter VI. Chapter VII is concerned with kinds of criticism which do not occur in large quantity for any single speech. Criticism on the first three speeches is arranged by type; within each discussion, the arrangement takes shape according to purposes of writers or their relationships to Roosevelt, according to chronology or places where found. The last two speeches are treated as case studies of all types of criticism arranged chronologically.

Aside from the letters and classroom protocols in Chapter I, only commentary published between 1924 and 1954 is considered: 693 books, 204 selected periodical articles, 52 weeks of newspaper files, 82 letters, 14 telegrams, 12 classroom protocols, and one diary account were surveyed to obtain the materials analyzed.

Among the general observations made are these:

The individuals who wrote about these speeches wrote to report events or facts, to portray the life of Roosevelt or others, or historically to record or interpret public events. Critics were generally unaware that they were indulging in criticism.

Compared to the number of sources which mention the speeches, the number of written passages containing actual criticism is small.

The richest and best-balanced sources of criticism were composed at least two weeks after the speech was delivered.

Speech topics most often utilized by the writers were content, effect, and style. The topic utilized least was disposition.

No particular form of writing is peculiar to the criticism, although many of the passages are chronological narratives.

Most of the passages are descriptive rather than analytical. The majority of judgments discovered are favorable.

The critical passages are richer in materials auxiliary to speech criticism than in criticism itself.

Study of the criticism provided valuable information on the speech occasion and understanding of the society in which Roosevelt moved. It also provided insight into the ways in which contemporary minds functioned in consciously or unconsciously considering and passing judgment upon the speeches.

### III. Oral Interpretation

Cohelo, Richard Joseph, "Some Factors Contributing to the Integration and Time Binding Behavior of the Oral Interpreter Obtained by Means of an Investigation of the Theories of George H. Mead, Susanne Langer and Kurt Lewin," U. of Denver.

Time binding and its particular application to oral interpretation is the theme that has been maintained throughout this study. The oral interpreter, himself, is the main concern of this thesis. The problem is this: In what manner may a student's knowledge and understanding of the interpretation processes be augmented as shown by an analysis of the time-binding aspects of the theories of George H. Mead, Susanne Langer and Kurt Lewin in their respective books, *Mind, Self, and Society*, *Philosophy in a New Key*, and *Principles of Topological Psychology*. The mere transmission of the heritage is not considered sufficient. It must be evaluated in the light of existing concepts, revitalized through its evaluation and then applied as needed or desired by the individual or society. This is the special task of the oral interpreter.

Selection, Impression, and Expression form the different approaches from which a series of questions was formulated. *Selection*: (1) The reader's ability to recognize the suitability of a selection and to evaluate its universality and appropriateness both as to context and application. *Impression*: (2) The reader's insight into the language, and function of prosody in effecting mood. (3) The reader's extensional orientation to include a sensitivity to the reaction of his audience and a propensity to substitute objectivity for inference, identity and uncontrolled self-reflexiveness. (4) The reader's stability as manifested by his naturalness and restraint and his ability to allow his physical feeling and vocal expression to mirror his inner feelings. *Expression*: (5) The reader's ability to communicate to his listeners of his own understanding and appreciation of the selection as result of conscious abstraction from its background, its setting and the thoughts of the author, the feeling and meaning inherent in the material chosen. (6) The reader's maturity indicating a sincere desire to transmit vividly, clearly and truthfully a portion of the cultural heritage.

It was found that certain facets from the theories of Langer, Mead, and Lewin were especially applicable to the foregoing criteria. Lewin has developed a system of concepts



which represent the various psychological processes in their mutual dependence as expressions of a concrete situation. Symbolic transformation as the new key to philosophy is a factor in Langer's theory which should aid the oral interpreter. The work of Mead was chosen because of his treatment of the term "gesture." It was felt that these three theories give clarification to the process of thinking from which should come a more tolerant understanding of man for others in his society. With this tolerance should come a sense of integration and a balance of tensions so vital to the voice in vocally symbolized communication.

Abstract by NEVA R. DANIEL, *U. of Denver*

**Jones, Lloyd S., "Trends in Oral Interpretation as Seen Through the Professional Journals from 1940-1955," U. of Denver.**

Purpose of this study was to trace the theories of oral interpretation since 1940. Research was conducted by a survey of the national and regional association journals for all articles relating to oral interpretation. The journals surveyed were: *The Quarterly Journal of Speech*, *The Speech Teacher*, *Today's Speech*, *Western Speech*, *The Southern Speech Journal*, and *Speech Monographs*. Articles for each year from these journals are listed in separate chapters and a précis of each of the more than 100 articles is included. These summaries are the data on which conclusions are based, although no attempt is made to correlate or compare these articles with one another.

Principal trends or philosophies observed as most apparent during the past fifteen years were grouped into twenty-four categories, and tentative conclusions are drawn on each, based on appearance in the journals studied. The categories are: (1) choral reading, (2) getting the meaning, (3) visual imagery, (4) the use of impersonation, (5) impression and expression, (6) the use of gesture, (7) group reading, (8) oral reading and silent reading, (9) graduate study, (10) the appreciation of literature, (11) interpretation as a re-creative art, (12) declamation vs. interpretation, (13) the audience and occasion, (14) listening, (15) the use of auditory aids, (16) aesthetics, (17) oral interpretation as an art, (18) oral interpretation as a service to speech correction, acting, and radio, (19) general education, (20) cultural and literary heritage, (21) the importance of literature, (22) the new criticism, (23) poetry as an auditory art, and (24) poetry.

This study provides a good bibliography for

articles on oral interpretation appearing in journals since 1940.

Abstract by GAIL E. MYERS, *U. of Denver*

**Owens, Rosemary Jane, "A Character Analysis from the Standpoint of the Oral Interpreter of the Four Principal Characters in Edwin Arlington Robinson's Poem Tristram," U. of Denver.**

The general purpose of this study was to gain an understanding of the four principal characters in Edwin Arlington Robinson's poem, *Tristram*. The specific purpose was to analyze selected actions of the character by abstracting from the context of the poem the motivating forces that accounted for those actions and to discover what the analysis of those actions revealed about the following aspects of the character: (1) Were there any dominant forces that affected the character? (2) What was the emotional nature of the character? (3) What were the dominant characteristics or traits of the character? (4) Did the character change?

The first step was the selection of the actions to be used in the analysis. The actions were selected on the basis of a set of criteria established by the investigator. The second step was the compilation of the factors to be considered as possible motivating forces in the analysis of the actions. The compilation of the physiological, sociological, and psychological factors was derived from selected reading concerned with human behavior and motivation.

One character was analyzed at a time in the following order: Isolt of Brittany, King Mark, Isolt of Ireland, and Tristram.

The first division of the character analysis was the analysis of the actions in chronological order. The first step was to give a brief description of the action. The action was then analyzed on the basis of the question, "What were the motivating forces that accounted for the action?" The procedure was to abstract from the context of the poem the motivating forces that accounted for the action. Certain passages that indicated the motivation were quoted directly.

The second division of the character analysis was to consider the question, "What did the analysis of the actions reveal about the following aspects of the character?" The four aspects as listed in the statement of the purpose were then discussed on the basis of that question.

It was discovered that the analysis of the actions did reveal information relative to the dominant forces that affected the character, his emotional nature, dominant characteristics or traits, and whether the character changed.

#### IV. Radio and Television

Brandon, James Rodger, "The Relative Effectiveness of the Lecture, Interview and Discussion Methods of Presenting Factual Information by Television," U. of Wisconsin.\*

Objective evidence is needed to help the telecaster choose the most effective method of presenting information programs. Three widely used methods of presentation, the lecture, the interview and the discussion, were investigated to provide such objective evidence.

Nine television programs ten minutes in length were kinescoped. Three speakers each presented a different program topic three times, once as a lecturer, once as an expert being interviewed and once as an expert participating in a panel discussion with a second expert and a moderator. The nine programs were spliced together into eighteen arrangements of three programs each in such a way that each half-hour arrangement contained one lecture, one interview and one discussion program and one program of each topic and each speaker. This was accomplished by arranging the programs into six different  $3 \times 3$  Greco-Latin squares. Each of the eighteen Greco-Latin square rows (arrangements) comprised a different experimental showing.

The subjects were 72 male and 72 female college students. Four men and four women viewed each of the eighteen arrangements of programs. Each subject contributed an information post-test score and an interest post-test score for each of the three topics. The scores were converted into "normalized" scores to assure normal distribution within each test. The data were analyzed by analysis of variance. The results of the analysis seem to justify the following conclusions regarding this experiment:

1. The interview and discussion methods were significantly more interesting than the lecture method when taken over the whole experiment.
2. Women expressed uniformly low interest in all the lecture programs, while men expressed more interest in at least one lecture program than they did in its interview or discussion counterpart.
3. There was no significant difference in the amount of information communicated by the lecture, interview and discussion methods.
4. Women scored significantly higher on the information post-tests than did men. It seems probable that the women knew more about the program information prior to the experiment than did the men. It seems unlikely that the women learned significantly more from the kinescopes than did the men.
5. Men and women did not significantly differ in the amount of interest expressed when taken over the whole experiment.
6. Men and women did not significantly differ in the amount of interest they expressed in lecture, interview and discussion programs nor in the amount of information they learned from lecture, interview and discussion programs.
7. In a half-hour television program the least information was learned during the first ten minutes and the most information was learned during the middle ten minutes. This is in contrast to most other studies which have found that material presented in the middle position was learned *least* well.
8. There was no significant difference between the amount of interest expressed in material presented in the first, middle and last ten minutes of a half-hour television program.
9. There was an extremely low linear correlation (.22) between interest and information post-test scores.

Cordier, Hugh Victor, "Campaigning With Television: The Speaking of Senator Paul H. Douglas in the 1954 Campaign," U. of Illinois.\*

The study investigated the influence of television on Senator Paul H. Douglas' campaign for re-election in 1954: on planning the campaign, on preparing the campaign speech, and on delivering the campaign speech.

From September 8 to November 2, 1954, Douglas campaigned on television for ten hours, eight minutes, and fifty seconds. The 610 television spot announcements accounted for almost one-half (48.3 per cent) of the total time. The remaining time was distributed as follows: five panels and forums, 24.6 per cent; eight straight speeches, 16.4 per cent; seven interviews, 8.2 per cent; and one documentary film, 2.5 per cent.

Excluding the spot announcements, the program directors of the television stations estimated that Douglas addressed 3,024,000 voters in the television phase of the campaign. This was an average audience of 144,000 for each of his twenty-one television appearances. Each time Douglas appeared on television, therefore, he addressed almost as many voters as he reached in all 251 of his rally, street corner, and plant gate speeches (146,605) during the campaign. The twenty-one telecasts provided Douglas a total audience at a cost of approx-

imately four-tenths of a cent per viewer.

Douglas introduced forty-one of the fifty-four campaign issues into his television talks. Most of the issues were wide in their general appeal. In comparison to the average 5.8 issues introduced in platform speeches, Douglas introduced an average of 9.75 issues in each of his twenty-one television speeches. Instead of logical or emotional proof, Douglas relied on his prestige and authority as an economist and statesman to support and amplify his position on the issues.

The organization of the straight speeches and the documentary film was weak. The introductions were not compelling. The discussions were loosely arranged and explained. The great majority of the discussions moved from the strongest to the weakest arguments. Douglas devoted an average of only 1.28 minutes to the development and amplification of each issue. Neither planned nor backtimed, the conclusions were relatively ineffective.

Douglas' television delivery, averaging 161.2 words per minute, was animated and conversational. Instead of gestures or movement, however, he relied solely on facial expression for emphasis.

Conclusions drawn from the analysis of the influence of television on the campaign were: (1) Douglas far surpassed his Republican opponent as a television campaigner; and (2) Douglas' successful use of television probably added to his margin of victory.

**Dowling, Fred R., "The Style of Five Radio Commentators," U. of Wisconsin.\***

This study set out to discover the style of radio news commentary by analyzing four elements of style: word choice, sentence characteristics, rhetorical devices, and delivery. The materials for this study were five recorded broadcasts and scripts of Edward R. Murrow, Elmer Davis, Fulton Lewis, Jr., Lowell Thomas, and Gabriel Heatter.

Two aspects of style, word choice and sentence characteristics, were examined on primarily an objective basis; rhetorical devices and delivery were examined on primarily a subjective basis.

The Word Choice study was divided into two parts: word difficulty, and vividness and appropriateness. Word difficulty was determined by (1) syllable count (44,022 words), and (2) the E. L. Thorndike General Word Count and the Irving Lorge Magazine Count.

Sentence Characteristics was divided into three sections: sentence length, sentence kind,

and sentence use. Sentence kind involved sentences of different grammatical complexities while sentence use concerned declarative, interrogative, exclamatory, and imperative sentences.

Ten Rhetorical Devices were used often and prominently enough to warrant study: transitions, questions, topic sentences, humor, epigrammatic statements, emotional proof, ethical proof, logical proof and repetition. Each commentator favored a few of these, some by frequency of use and some by excellence of use.

Delivery was examined under six headings: pitch, force, rate, enunciation and pronunciation, quality, and reading ability. Principal attention was given to the elements of delivery favored by each commentator.

Ten specific conclusions were reached: (1) Each commentator is relatively consistent in his use of: words on various levels of difficulty, sentences of various lengths, various rhetorical devices, and factors of delivery, and can be identified on the basis of these criteria. (2) Each commentator is relatively inconsistent in his day-to-day use of words on different difficulty levels. (3) Each commentator differs significantly in his use of words on various levels of difficulty. (4) Each commentator differs significantly in his use of sentences of various lengths. (5) Each commentator is consistent in his own use of sentences of various lengths. (6) Each commentator is consistent in his use of various kinds of sentences classified according to grammatical construction. (7) Each commentator differs measurably in his use of sentences classified on the basis of complexity. (8) Commentators make little use of interrogative, exclamatory and imperative sentences. (9) Each commentator's style can be partially identified by the presence or absence of four or five rhetorical devices which tend to vary with the commentator. (10) Commentators make very little use of the following devices: quotations, questions, humor, epigrammatic statements, ethical proof, emotional proof and logical proof.

Four general conclusions were reached: (1) Radio commentary closely parallels what has been defined as oral style. (2) Commentators can be differentiated on the basis of style differences. (3) A study of word vividness and appropriateness, sentence characteristics, rhetorical devices, and delivery clearly define an individual's style. (4) A study of word difficulty does not clearly differentiate one commentator from another.

**Hempen, F. Claude, "A Study of the Public Service Programing of Radio Station KLZ, 1940 through 1950," Denver U.**

It was the purpose of this study to analyze the public service programing of radio station KLZ, Denver, to discover program policy as related to the concept of "public interest, convenience, or necessity," as it appears in the context of the Communications Act of 1934.

With criteria selected from the *Blue Book and Standards of Practice for Radio Broadcasters of the United States of America*, an examination and evaluation was made of statements of policy from the administrative level, private papers concerned with policies toward the public service program, and daily program logs and related program material from radio station KLZ, Denver, for the period 1940 through 1950.

The statements of policy were abstracted from other mass media, unpublished material, and annual reports to the stockholders of the Columbia Broadcasting System and were examined to reveal the points of view of the administration regarding the relationship and responsibility of the broadcast medium to the community or nation.

"Thank You Letters" written to members of the KLZ staff from persons or organizations who had received assistance and broadcast time for "public interest" programs were examined to determine management's attitude toward the public service program.

Because of the repetitive nature of the information available from the program logs, the method of examination for the first part of the period (1940 through 1945) followed the Federal Trade Commission procedure of Monday of one week, Tuesday of the next, etc., for the year 1940, and a random sample was taken of seven other days through the year 1945. The program logs for the second part of the material (1946 through 1950) were examined on a day-to-day basis.

This examination revealed the following information about the public service programs broadcast during this period: (1) Length of programs in minutes, (2) Time of day the programs were broadcast, (3) Date and day of the week of programs broadcast, (4) Classification of programs that preceded the public service programs, (5) Classification of programs that followed the public service programs, (6) Time brackets in which the public service programs were broadcast, (7) Trend of the amount of time given to public service programs from year to year, (8) Percentage of time allotted to

the public service programs from month to month, and (9) Number and name of public service programs presented for this period.

*Conclusions:* 1. The examination and evaluation of the material revealed that the percentage of broadcast time devoted to public service type programs adequately satisfied the rules and regulations of the Federal Communications Commission.

2. KLZ spent time and money to develop the public service program for the betterment of the community and also moved commercial programs, when necessary, to give the public interest program a choice time for the audience for which it was intended.

3. The majority of time devoted to the sustaining or public service program was found to be in the two most desirable time brackets.

4. KLZ not only gave professional help to the "local live talent" when it came to the studio, but made its equipment and personnel available to nonprofit organizations outside the studio.

5. Editors of daily and weekly Colorado newspapers respect the "Voice of the News" as one of the most reliable and best edited sources of news available.

6. In the best traditions of radio broadcasting, KLZ respects and considers the listeners' opinions.

7. The management of KLZ, during this period, reflected a philosophy of broadcasting that seems to be predicated upon personal integrity and responsibility as well as the ability to provide the listener with entertainment and information.

8. KLZ's effort to reflect the community lay in the "band far beyond the reach of the Federal Communications Commission and the Congress, where men do things no one can compel them to do."

**Jorgensen, Erling Sejr, "The Relative Effectiveness of Three Methods of Television Newscasting," U. of Wisconsin.\***

This study attempts to determine by controlled experimentation the relative effectiveness of the three most prevalent methods of television news presentation. The three methods—newscaster alone, newscaster using still pictures, and newscaster using motion pictures—were compared in ability to present information and to gain approval of the audience.

Three fifteen minute television news programs were kinescoped by three experienced professional television newscasters. Each pro-



gram contained the same twelve news stories arranged in three groups. Each group received one of the experimental treatments. The manner of presentation was kept as near to the usual news practice as possible. Order of presentation was rotated so that all of the story groups and techniques appeared in the initial, middle and final position. Each story group received all three presentation technique treatments.

Nine audiences, comprising a total of 142 subjects, were drawn from three groups. Three audiences of college students, three of young adult Community Center members, and three of Air Force enlisted men participated. Each audience saw one of the kinescopes rear-projected on a translucent screen mounted in a television cabinet.

Information gain was measured by means of pre and post completion tests. Audience approval was recorded by the Wisconsin Sequential Sampling Audience Analyser. The data were arranged in a Greco-Latin square design replicated three times. Fisher's analysis of variance technique was used in studying the data. The results can be summarized thus:

*Ability to present information:* (1) All three techniques produced significant information gains. The gains produced by the three methods did not differ significantly. (2) Information in the final third of the programs was learned best, in the middle next best, and in the initial third least. (3) The three groups of subjects: students, young adults, and airmen, differed in information gain, probably because of difference in motivation. (4) A low positive correlation was found between information gain and education. Age and sex did not correlate significantly with information gain.

*Ability to gain approval:* (1) The newscaster-alone technique received highest approval, still pictures next, and film decidedly the lowest. (2) The three test programs differed significantly in approval. This result suggests that some stories fit best with specific techniques. (3) The three groups of subjects did not differ significantly in approval. (4) Ordinal position had no influence on approval. (5) Education, age, and sex were not factors in influencing audience approval.

*Relation of information gain and audience approval:* (1) Information gain and audience approval as measured by the tests and the audience analyzer were not significantly correlated. (2) Audience analyzer scores correlated to a low degree with expressions of interest on a graphic rating scale.

This experiment uncovered evidence contradicting the popular opinion that film is the best liked television form. Obviously, the telecaster must carefully select pictorial material for television newscasts. Some information fits naturally to the form of personal communication that a narrator, on camera, can give.

This experiment indicates that the newscaster should present a report of the most important information in the last section of the newscast.

Abstract by H. L. EWBANK, *U. of Wisconsin*

Lynch, James Edward, "A Study of the Size and Composition of the Viewing Audience of an Educational Television Program in the Detroit Metropolitan Area," *U. of Michigan*.\* See Monograph of same title, *Speech Monographs*, XXIII (March, 1956), 55-60.

Schlaak, Ottmer, Franklin, "The Planning, Production, and Evaluation of Two Experimental Series of Classroom Telecasts for Use in the Intermediate Grades in the Columbus, Ohio, Area," *Ohio State U.*\*

The purpose of the study was to investigate the effectiveness of classroom telecasts in two subject areas: art and science, at the intermediate grade level to find out: (1) Whether classroom telecasts can modify the interests and attitudes of intermediate grade children and their teachers, (2) Whether television can make a contribution to teaching art and science in the intermediate grades, (3) Whether intermediate grade teachers can be an instrumental part of classroom television program planning and production, and (4) Whether the production of classroom telecasts was feasible in the Columbus, Ohio area.

The procedure involved the planning and production of two series of thirty-minute classroom television programs, one in art and one in science, and the planning and execution of an evaluation of each of the two classroom series. The evaluation involved an evaluation and criticism of each of twenty-two individual telecasts, an appraisal of the effects of each classroom series on the teachers' and pupils' attitudes and interests toward the two subjects, art and science, and an evaluation of each series taken as a whole. Information was secured through the use of questionnaires, discussions with teachers, and the observation and reporting of children's reaction by the teachers. The study also included extensive

experimentation with a planning technique involving a group of intermediate grade teachers aiding in the production of both series by planning the content of the programs, and supplying classroom reactions to the telecasts.

An initial effect of the experimental television series was the creation of a greater interest in classroom telecasting in the Columbus, Ohio, area. A greater number of schools acquired television receivers. In addition, two additional experimental classroom series were produced in cooperation with the Columbus schools following the completion of the art and science series.

On the basis of the observation of the teachers and their children who were involved in the study, the following conclusions seem justified:

Classroom telecasts can have an observable effect on the attitudes and interests of the pupils and teachers who use them. There was a tendency toward a more favorable attitude toward both art and science after the series on the part of both pupils and teachers examined. The activity, reactions, and comments of the pupils and teachers indicated that the telecasts influenced the attitudes and interests of the intermediate grades children toward their class subjects in a favorable manner.

The telecasts in art and science provided effective motivation for outside activity and additional research, and provided assistance to the pupils and teachers in the intermediate grades as useful, specific education and background enrichment. It was found that both teachers and pupils derived value from some part of each of the programs in art and science.

Classroom telecasts were found to be feasible in Columbus, Ohio, and it was found that a group of classroom teachers, formed into a production and planning group, under the guidance of a trained television producer can contribute to the planning of classroom telecasts for the enrichment of the intermediate grades curriculum.

**Summers, Robert Edward, "The Role of Congressional Broadcasting in a Democratic Society," Ohio State U.\***

Following the televising of the Kefauver Crime Committee hearings in 1951 the American people seemed to be on the threshold of a new era in political education through the agency of legislative broadcasting. Yet, after four years of public discussion and debate, proposals for the broadcasting of Congressional proceedings have few adherents. Congress itself

is the chief obstacle in the way of legislative broadcasting, refusing to yield to the demands of broadcasters for recognition of what they claim as their "right of access" to public proceedings and hearings.

The incongruity of a situation in which popularly-elected representatives find justification for restricting the means by which voters may become informed of public business warrants a study of Congressional broadcasting in an effort to determine the ultimate usefulness of the medium of television in the legislative process.

Investigation leading to a practicable solution to the problem of Congressional opposition followed four main lines of inquiry: (1) Tracing the historical development of the concept of public information as a governmental responsibility and the changing relationships between Congress, the press and the public since the foundation of the American Republic, (2) Evaluating the political contributions made by the broadcasting media (radio and television) since 1922, (3) Exploring the development and the reasons for rejection of legislative broadcasting proposals, and (4) Providing an outline of a proposal designed to meet political and practical objections to the adoption of Congressional broadcasts as a permanent part of the democratic process.

The basis for Congressional opposition to the use of television was found to be in part, a result of the parliamentary tradition and conservatism, and in part, the result of the exigencies of practical politics. Complicating the issue is the failure of most members of Congress to recognize their responsibility of providing for the information and political instruction of the electorate, responsibility emphasized by the founders of the Republic and by most political scientists, and their willingness to leave the information function of Congress to be discharged by the press. From its inception, broadcasting has assumed an active role in broadening the base of public understanding of the political process, but Congress has consistently resisted every attempt by radio and television broadcasters to transmit the actual proceedings of either House or to provide broadcast coverage of important Congressional committee hearings on a continuing basis. Although there have been numerous proposals for Congressional broadcasting during the past thirty years, political and practical considerations have prevented their receiving any widespread support from members of Congress.

To meet the objections of Congress and of

the broadcasters, the only feasible solution is one which would involve the adoption by Congress of a formal policy on public information and the creation of a responsible agency in Congress, such as a Joint Committee on Public Information, to implement the Congressional information policy. While such a procedure might meet with some objections from broadcasters, it offers the best hope for Congressional approval and the ultimate development of television's potential in political education.

**Ulrich, John Holway, "An Experimental Study of the Acquisition of Information from Three Types of Recorded Television Presentations," State U. of Iowa.\***

This investigation was designed to determine whether eighth grade pupils retained more information from observing a kinescope recording of a straight lecture, or the same lecture with visual aids flashed on the screen.

The food resources of Africa was the lecture topic. Nineteen test items concerning this topic, which effectively discriminated between those who knew the materials and those who did not, became the nucleus for the lectures that were written for this experiment. Three kinescope recordings of the lecture were made. In each recording the lecture content and the words were identical, but the method of presentation varied as described in the first paragraph. Great care was taken during writing, rehearsal, and production of the lectures, to control all conditions so that, to the extent possible, the method of presentation would be the only variable.

A random sample of forty eighth grade classes was selected from the city school system of Chicago, Illinois. Each class was randomly assigned to one of four groups: Treatment Group I observed the kinescope recording of the straight verbal lecture; Treatment Group II observed the recording of the lecture with the instructor manipulating the visual aids; Treatment Group III observed the recording of the lecture in which the aids simply appeared on the screen, and a control group viewed no lecture. Immediately after viewing the kinescope recording each class took a test based on the information in the lecture. The same test was administered to the control group classes. All classes were retested approximately thirty days later. The same test was used though the items had been randomly reorganized.

An analysis of variance technique was employed to test whether all groups retained the same amount of information following the

viewing of the kinescope recordings. When statistically significant differences were found, *t*-tests were employed to test whether differences existed between each pair of groups. The following results were obtained from the statistical analysis:

1. There were statistically significant differences at the five per cent level of confidence among the four groups on both the immediate and delayed recall tests, and among the three treatment groups on the immediate recall test but not on the delayed recall test.

2. All treatment groups retained more information than did the control group. These differences were statistically significant at the five per cent level for both the immediate and delayed recall tests.

3. Statistically significant differences were found on the immediate recall test between the groups viewing the straight lecture and each of the groups which viewed a lecture with visual aids. These differences favored the latter groups. No significant differences were found between the three treatment groups on the delayed recall test.

**V. Theatre**

**Abrams, Sherwin Frederic, "The Tragic Impulse," U. of Wisconsin.\***

This study undertakes an exploration of that fundamental impulse by which man has attempted to resolve his primary dilemma, the dual impression of the world in which he lives. This impulse is manifested in the theatre as tragedy. Like other art products, tragedy reflects the tensions which characterize man's awareness of the discrepancy between the real world, perceived by his senses, and the ideal world, projected by his creative imagination.

The problem has been approached by an examination of tragedy in three eras, the Athenian, the Elizabethan, and the Modern, in relation to the ideas and societies from which they developed. A single chapter is devoted to each era and includes a survey of the society, a survey of the theatre, and a detailed analysis of three dramas.

The tragedies are examined as projections of social conflict and with regard to their particular interpretations of the tragic dilemma. These plays present the three types of conflict which tend to recur during periods of social crises: the conflict of man struggling to establish enlightened institutions, the conflict of man with himself, and the conflict of man

with institutions which have lost their validity and purpose.

The dramas selected for analysis in the Athenian era are Aeschylus' *Prometheus Bound*, Sophocles' *Antigone*, and Euripides' *Medea*; in the Elizabethan era, Marlowe's *Edward II*, Shakespeare's *King Lear*, and Webster's *The Duchess of Malfi*; and in the Modern era, Ibsen's *The Master Builder*, Chekhov's *The Sea Gull*, and Strindberg's *Miss Julia*.

The desire to live meaningfully has driven men in every age to seek a pattern of stability in the relation of man and universe. Writers of tragedy, reflecting the particular terms which this essential dilemma presents to their society, have attempted either to equate or to stabilize the metaphysical tensions which confront man in the constant clash between order and chaos, between good and evil, between material desires and spiritual dreams, between the real and the ideal.

The contradictory and irrational relationship of moral offense and subsequent retribution can be resolved either in the mystic surrender to the supernatural or in the tragic awareness that man lives forever in two worlds, the material and the spiritual; that his flesh is ultimately doomed and that only in the expression of the spirit can he transmute the products of his imagination into practical institutions.

Tragic drama has taken two directions in its evaluation of human experience, one negative and the other positive. Both of these tendencies are embodied in the "golden" tragedies of Sophocles and Shakespeare. The negation is projected by an appalling sense of waste and a perversion and degeneration of the seemingly boundless capacity of human genius. The affirmation, symbolized by either the climb to the heights or the phoenix-like resurrection, projects the tragic experience as an assertion of the creative imagination, as a means of man's extending and transcending his material boundaries.

**Adams, William Wall, "Relationships Between the Principles of Acting and Rhetorical Delivery in Eighteenth-Century England," U. of Illinois, 1954.\***

The purpose of this study is to reveal the relationships between principles of acting and of rhetorical delivery in eighteenth-century England, and to determine whether or not these relationships originated in the matrix of thought dominating the century. As the emphasis is on the field of acting, the study presents a

detailed account of the evolution of histrionic art and reports only the major developments in the theories of delivery in public address.

The body of the thesis covers four subject areas. The first gives a summary of dominant, eighteenth-century ideas and attitudes and stresses the "Enlightenment's" scientific spirit, its early veneration for reason, and its changing concepts of nature. The second part describes the attempts to treat rhetorical delivery scientifically made by critics of public speaking: Joseph Addison, Richard Steele, Lord Chesterfield, and Charles Palmer, and by the early rhetorical theorists: John Henley, John Mason, and representatives of the Elocutionary Movement, namely, James Burgh, Thomas Sheridan, Joshua Steele, and John Walker. The third part presents a detailed examination of the theory and practice of acting in eighteenth-century England based on the work of the various actor-managers who founded "schools" of acting, i.e., the Betterton school, the Cibber-Wilks-Booth school, the Macklin-Garrick school, and the Kemple school. The final part deals with the relationships between the principles of rhetorical delivery and principles of acting.

The thesis draws the following major conclusions:

1. The scientific spirit of eighteenth-century England, applied to all fields of knowledge and endeavor, was a stimulus to the analysis of speaking and acting and to the evolution of systems of rules governing the art of public speaking and of acting.

2. The changing views of nature were important factors in the changing patterns of theory and practice in both arts. Early in the century, both arts tended to identify nature with reason, and a restrained, restricted naturalism predominated. This degenerated into exaggeration and artificiality. The later tendency to identify nature with feeling gave rise to renewed emphasis on a natural, conversational style of expression. This was finally supplanted by the "grand" style.

3. During the first three-quarters of the century, acting exercised a dominant influence on public address, and during the last quarter public address exercised a dominant influence on acting.

Abstract by ELIZABETH D. FOSTER, *U. of Illinois*

**Andersen, Francis Philip, "An Analytical Study of Techniques of Persuasion in the Plays of Ernst Toller," U. of Southern California.**

Although it is generally recognized that drama uses persuasive appeals, this study was among



the first attempts to analyze the specific persuasive devices in a playwright's work. Ernst Toller (1893-1939) was chosen, since his plays are manifestly filled with propaganda appeals. Of Toller's fourteen plays, thirteen were available for this study.

Toller was one of the influential members of the Expressionist Movement, and his early plays are outstanding examples of this type of literature. In all his plays Toller attacked militarism, capitalism, anti-Semitism, bigotry, and hypocrisy. It was found that the persuasive techniques in Toller's plays could be grouped in six categories. This classificatory system was arrived at inductively, as there was no methodological precedent for this study.

Since the popular response to martyrdom is one of sympathy, Toller frequently made martyrs of his protagonists, who were usually outstanding examples of the ideals to which he sought to win converts. This was considered to be a specific persuasive technique (Use of the Martyr Symbol). Toller often sought to arouse hostility against capitalism and militarism. In so doing he was exploiting deeply felt prejudices already existing in his audience (Use of Argumentum ad Populum). He also tried to enlist sympathy for his characters by showing them as victims of undeserved suffering (Use of Pathos), and in order to win his audiences to a hatred of the things which he himself disliked, Toller caused them to be identified in his plays with highly undesirable qualities (Use of Identification). He frequently used words whose connotations were such that they would tend to influence the thinking of his audience in the direction desired, even though the members of the audience might not be aware that their responses were being subtly manipulated (Use of Connotation). Toller had strong antipathies toward the clergy, doctors, and jurists, and invariably presented members of these professions as familiar character stereotypes: his priests are hypocrites, his doctors quacks, and his lawyers shysters (Use of the Character Stereotype).

Aside from the fault of excessive persuasion, which often gives Toller's plays a "preaching" quality, his work also suffers from lack of form and a dearth of literary values. Toller appears to have been considerably overrated as a dramatist during the twenties, but it seems probable that he will survive in dramatic literature as one of the outstanding expressionists.

Abstract by HERBERT M. STAHL, *U. of Southern California*

**Ballew, Leighton M., "The Theatre Criticism of James Agate," U. of Illinois.\***

Discovery of James Evershed Agate's critical theory, comparison of it with his practice, and establishment of its relation to the twentieth century British theatre, comprise the purpose of this study. Its sources include all of Agate's publications dealing with dramatic criticism. Fifty books by him, together with twenty-three periodical articles by or about him, were analyzed to formulate his theories of criticism of plays and playwrights and of production elements. These have been compared with the practice revealed in his reviews.

The first chapter outlines Agate's background and early influences upon him, including his father, the theatre of his youth, and his apprenticeship as critic. Chapter II presents his concept of theatre, his critical theory, and his characteristic impressionistic method. The third chapter is concerned with his criticism of types and styles of drama, the fourth with his theories of the various elements of production, and the fifth with his criticism of actors and acting.

Agate held that dramatic criticism has two primary functions: to guide the layman, and to make permanent the annals of acting and actors. His concept of the critic as both spectator and reviewer is unique.

Because he saw drama in theatre rather than in literary terms, Agate emphasized the elements of production and their emotional impact upon audiences. He believed that acting is the most important of the elements, and it is probably in his criticism of acting that he made his most significant contribution. He never altered his conviction that a great actor would be equally great in periods other than his own, and that the director is the principal threat to that virtuosity in acting which Agate so much admired.

Agate advocated a selective, proscenium arch representationalism, because he believed it gave greater "illusion" than did other styles. He accepted simplified staging with reservations, but he rejected purely formalized staging, and attempts at historic replica staging. In theory, he disapproved of expressionism and expressionistic staging, "intellectual" theatre and acting, and amateur productions. He reviewed favorably, however, several expressionistic dramas and productions, and numerous offerings of the Oxford University Dramatic Society, because of the emotional impact they engendered.

Because of his subjective and anti-intellectual criticism and because his criticism reflected transitional aspects in the theatre of his day, per-

haps Agate's contribution is not remarkable. Nevertheless, his seven million words of criticism constitute a mine of information for students of British theatre history, especially valuable for its detailed report and analysis of great acting.

**Black, Eugene Robert, "Robert Edmond Jones: Poetic Artist of the New Stagecraft," U. of Wisconsin.\***

The work of Robert Edmond Jones as a scene designer, a director, and a producer has had more influence on the modern American theatre than that of any other scenic artist. Although the importance of his work has been widely recognized, there never has been a systematic analysis of his contributions to the American theatre. The purpose of this dissertation is to trace the pattern of Jones' career, and to relate his philosophy of theatre to the concrete character of his stagecraft.

The study has been organized into three sections which define the progression of Jones' career: "The Early Period," "The Dynamic Period," and "The Search." In the first section, Jones' early apprenticeship and first professional commissions are analyzed. The second section traces his development into a leading scene designer through his associations with Arthur Hopkins and The Experimental Theatre, Incorporated. In the third section, his later production ventures are examined and Jones' principal writings on the modern American theatre are reviewed.

The designs and essays of Robert Edmond Jones stirred the imagination of artists and laymen of the theatre for forty years. As a worker in the theatre he introduced the principles of the "new stagecraft" to the American professional stage. His enthusiasm was instrumental in the founding of the Washington Square Players and the Provincetown Players. He was the first American designer to experiment with unit settings and to use light and color as integral parts of unified stage design. He also pioneered in areas other than the legitimate stage, being the first art director for the fabulous productions mounted at the Radio City Music Hall, and designer of the decor and costumes for the first three-color process Technicolor films. As a producer, Jones participated in the reorganization of the Provincetown Playhouse and started the Central City Opera House towards its present eminent position as a summer art festival center.

The genius of Jones, however, was his ability to articulate through his work and his literary

efforts the philosophy of the New Movement. These ideas were known to many in America, but it remained for Jones to demonstrate their efficacy. The spirit which motivated Jones' work sets him apart from his contemporaries in the theatre. He accepted the premise that perfection should be the goal of the theatre artist, and exhorted the young people of the theatre to strive consciously for sublime theatrical expression. His conviction that beautiful theatre is actually possible now, anytime, permeates his writing, was implicit in his scenery, and magnetized his personality.

While our important American playwrights have been extensively treated in books and theses, our scenic artists, who have been equally articulate in shaping our contemporary production styles and philosophies, have been almost totally ignored. It is hoped that by analyzing the work of America's dean of scene designers, students of the theatre who are unacquainted with the evolution and contributions of the "new stagecraft" will appreciate anew their theatre and will continue the search for what Jones called "images of magnificence."

**Burian, Jarka Marsano, "A Study of Twentieth-Century Adaptations of the Greek Atreidae Dramas," Cornell U.\***

The study centers on a critical evaluation of a representative body of twentieth-century dramas which, with varying degrees of fidelity, take as their *donnée* the basic situation involved in one or more of the Greek tragedies dealing with the house of Atreus. The study involves the following questions: in what ways and with what results have the adapters altered the Greek prototypes? what do the adaptations reveal about tendencies in modern drama and modern attempts at tragedy? and, finally, why have the adapters turned back to the Greek drama as a source for their adaptations?

The adaptations under consideration are: Alfred, *Agamemnon*; Eliot, *The Family Reunion*; Giraudoux, *Electre*; Hauptmann, *Die Atriden Tetralogie*; Hofmannsthal, *Elektra*; Jeffers, *The Tower Beyond Tragedy*; Le Gallienne, *Orestes*; O'Neill, *Mourning Becomes Electra*; Rexroth, *Beyond the Mountains*; Sartre, *Les Mouches*; and Turney, *Daughters of Atreus*.

The central conclusion of the study is that the adaptations, despite their fitful approximation of the dramatic or thematic values inherent in their prototypes, fail to fuse theme and action into a whole which is at once clear, coherent, meaningful, and productive of tragedy.

The reasons for this failure are related to a second main conclusion.

The adapters exhibit a similarity in their employment of several significant characteristics which form a distorted echo of those found in the Euripidean (rather than the Aeschylean or Sophoclean) prototypes; e.g., in characterization, a focus on psychological treatment of the motivations, private problems, and sufferings of individual agents; in action, a resorting to elements of violence, sentimental pathos, and domesticity; and, more generally, an emphasis on realistic detail, a sceptical, critical attitude toward the supernatural, and an employment of purely melodramatic, theatrical effects.

The injudicious employment of these characteristics is not only largely responsible for the ultimate failure of the adaptations as both adaptations and meaningful comments on modern man and life, but (since these characteristics are equally relatable to tendencies in modern drama) also suggests the inadequacy of most attempts at meaningfulness or tragedy in modern drama, whether or not such attempts take the form of adaptations. The excessive attention to realistic detail results in irrelevancies; the psychological treatment of characterization results in a display of abnormalities; and the resorting to violence and melodramatic and theatrical effects results in a stimulation of the nerves rather than of the imagination. Furthermore, all these excesses limit, distract from, and frequently conflict with whatever larger issues may be involved in the themes.

A final major conclusion is that the adapters resort to Greek tragedy as their source seemingly in the hope that the latter will grant a certain prestige or stature to their own efforts or will prove convenient in suggesting a universality rarely evident in original efforts at serious drama in the modern theatre. There is little evident reason why any of the adapters could not have presented, with equal effectiveness, whatever ideas he wished to present by reference to a contemporary situation and context of action.

**Clark, John Lewis, "Dramatic Activities in College and Universities of the United States Prior to 1905," Stanford U.\***

This study attempts to survey the growth and development of dramatic activities in American colleges and universities, and to summarize the forces which affected such activities in each of three periods: from the beginnings to 1800; from 1800 to the Civil War; and

from the Civil War to 1905, the year George Pierce Baker offered his first class in playwriting at Harvard. Special attention is given to the role of the faculty in relation to dramatics in the final period in chapters on the foreign language plays, the teaching and production of Shakespeare and other Elizabethan playwrights, and the importance of faculty members generally as directors and supporters of the academic drama.

The drama appears in the colleges of the first period in several well-defined forms. As "academic exercises," the performance of classical dramas seems to have been used to stimulate interest in and to aid in the teaching of Latin. Comparatively extensive programs of extra-curricular plays were presented by the early literary societies, especially those at Yale. Even in those colleges where literary societies did not produce plays, student initiative overcame the difficulties on occasion, and productions were given. A general interest in the drama by college students is evidenced in letters and diaries of the period. Commencement plays and "dialogues" constituted a third category of eighteenth century college drama.

These three categories continued to dominate the college drama scene from 1800 to 1861. Although the number of colleges increased greatly during this period, there seems to have been no proportionate increase in college play production. Plays continued to be presented at commencements and other college celebrations, and sometimes these plays were written by members of the faculties.

College dramatic activity increased greatly in the period following the Civil War, along with the general awakening of interest in all kinds of extra-curricular activity. The college dramatic club, often short-lived but soon replaced, became common during this period. Musical comedy clubs, highly popular with the students, were beginning at the same time.

Colleges and universities began official and highly publicized interest in the drama with the production of Greek and Latin plays, following the first and most successful of such performances, Harvard's *Oedipus Rex* in 1881. Departments of modern language followed suit, and French, German, and Spanish plays began to be performed on many campuses toward the end of the century. English departments, encouraged by these successes, also began to experiment with dramatic production. The development of the modern American academic theatre was thus prepared for by the efforts of professors from the earlier periods to gain

recognition from their colleagues of the cultural importance of the theatre.

**Cogdill, John Lindsey, "An Analytical Study of the Development of the American Colonial Theatre," U. of Denver.**

This study undertook to examine the area of American colonial theatre and to determine the causes of the slow development of the theatre in that period. There was no attempt to detail the theatrical history of the period. The approach to the study was made through the "unitary" approach to the study of history.

The review of literature established the fact that the development of the American theatre had been slow during the colonial period, and that it certainly never reached anything approximating the high level of theatrical excellence that existed in England at the same time. Further, the review indicated certain characteristics concerning the colonists and colonies with regard to the theatre.

These characteristics were set up as a series of variables, found or not found, as the case might be, in each of the studied situations. These variables were: (1) geographical conditions, (2) religious involvements, (3) political considerations, (4) purpose of colonization, (5) social heritage, (6) cultural heritage, and (7) economic factors. With these variables as a frame, the study investigated key incidents in five major colonial areas. The Plymouth and Massachusetts Bay colonies were chosen as representative of New England. Pennsylvania and New York were chosen as representative of the middle colonies. Virginia and South Carolina were chosen as representative of the South. The method of study was termed an analysis of the key events occurring in these areas, an analysis in terms of the effect of the variables on the theatre.

The results of the study fell into two, closely related groups. Indeed, the two groups were tightly interwoven. The first of these groups might be termed as observations of the effects of the variables. The key variables were found to be the religious, geographical, economic, and political variables. The observations of the variables revealed these significant trends:

1. The growth and power of censorship, largely based on legal action stimulated by religious and economic motives;

2. The existence of geographical barriers to the growth of the theatre, particularly in the South where the density of population was a factor;

3. The political pressures operating against theatrical development, largely because of anti-English sentiments as the revolutionary spirit grew.

The study included two tables that illustrated a brief summary of the development of American colonial theatre, suggestions for further study, and a bibliography.

**Collins, Sherwood, "Two Original Experimental Plays Produced at the State University of Iowa," State U. of Iowa.\***

The dissertation includes two original plays, both produced at the State University of Iowa. The first play, *Black Blizzard*, was written in 1953 and presented in the University Theatre that summer. The setting for the play is western Kansas during the middle thirties when the region was tortured by dust storms which were often called black blizzards. The play is an experiment in unifying two time sequences. The first time sequence which involves the human elements, contains the story of a family in the dust bowl from August, 1934, to March, 1935. The second time sequence embraces the history of the western plains from the advent of the Buffalo Killers whose wanton exploitations stripped the plains to the final desperate measures to remedy the situation from our nation's capitol. The two sequences of the time are unified through the theme which postulates that the history of the high plains is one of greed and an utter disregard for environs of the region. Within this framework, the dust storms become the last chapter of the story and the logical ending to this stripping of nature. In human terms, the play is the story of Beck Whitney's conversion from a despoiler of the land to a man who could understand his region and live in harmony with it. He finds his salvation, though narrowly averting death, in the Quixotic attempt to stop a dust storm.

The second play, *From This Heritage*, was written in 1952 and was presented that summer. It concerned the struggles of a Kansas family caught in the aftermath of the catastrophic floods of 1951, and their efforts to find personal and community security from a recurrence of this disaster. Joe Russell, the protagonist, is caught in the eternal dilemma of choosing between his family and the community. In human and dramatic values, he must elect either working for flood control dams which he believes will prevent future similar disasters but which will flood his farm, or he must ignore the tragedy and think only of his personal am-



bitions. Joe's son becomes the complicating factor when he, motivated by selfishness and a lack of confidence in himself, puts the choice into personalities and their futures. The solutions of this family are the content of the play.

**Friedman, Arthur B., "A Descriptive Study of the American Educational Theater Association-Veterans Administration Program for Neuropsychiatric Patients of the Veterans Hospital," U. of Southern California.**

It was the purpose of this study to provide a descriptive-historical analysis of a two-year program of stage presentations at Brentwood Hospital, a neuropsychiatric hospital for war veterans located in Los Angeles, California. In these stage presentations the performers were neuropsychiatric patients, and the directors were members of the Recreation Department of the Hospital and university students and faculty. The program was jointly sponsored by the American Educational Theater Association and the Special Services Division of the Veterans Administration.

The problem confronting the persons responsible for the Brentwood Hospital program might be stated as follows: Given a series of stage presentations performed by neuropsychiatric patients, directed and produced by university students and faculty, and supervised by members of a hospital staff, what observable effects may be expected in terms of the patients, the students and faculty, and the hospital staff?

During the period from November 1950 to February 1953, four major All-Patient shows and approximately twelve Ward Shows were produced.

**Conclusions.** General: (1) The Brentwood Hospital program developed a number of standard operating procedures with relation to the administrative and production aspects of the project. (2) A number of basic theater practices were adaptable for the project dealing with neuropsychiatric patients. (3) A number of new and/or modified theater techniques were devised to meet the needs and requirements of the production staged by and for neuropsychiatric patients.

With reference to the patients: (1) It was necessary to select participating patients carefully. (2) No patient suffered any observable ill effects, and none were withdrawn from the program for this reason. (3) Students, faculty, and hospital staff indicated evidence of patient improvement held to be a direct result of

patient participation in the project. (4) Patients were provided with a device enabling them to socialize and to express themselves under relaxed conditions. (5) Patients appeared to enjoy themselves as participants and audience.

With reference to the students and faculty:

(1) The students benefited from a theater-laboratory not otherwise available at the university. (2) The students regarded this training as invaluable in terms of personal growth. (3) Students learned the need for application of a theater-arts training in such programs for the emotionally disturbed and the mentally ill. (4) The faculty recognized the importance of this laboratory experience and provided course credit for student participation. (5) The project provided the students and faculty with an accredited vehicle for public service.

With reference to the hospital staff: (1) The hospital staff was provided with a working guide based on standard operating procedures evolved. (2) The physicians and psychiatrists lent increasing support to the project as a supplement to other therapy methods employed. (3) The Chief of Professional Services initiated a system of evaluation to better appraise the observable effects.

Abstract by MILTON DICKENS, *U. of Southern California*

**Gasper, Raymond Dominic, "A Study of the Group Theatre and Its Contributions to Theatrical Production in America," Ohio State U.\***

The purpose of this study is to examine specifically the contributions of the Group Theatre to American theatrical production, not only in terms of its own work or the theatre of its own day, but also in terms of its influence on present day theatre.

The procedure followed has been to examine first of all what the Group stood for as a theatre and second the relationship of the producing artists to the organization. The discussion takes up questions dealing with its objectives, policies, and methods, and treats the development of the theatre artists.

The discussion is divided into three major parts. The first deals with the history of the Group Theatre from its inception to its close: the reasons for its establishment, the procedures involved, the people connected with the theatre; the productions; the problems; financial, emotional, and artistic; the summer sessions; the training classes; the selection of plays; and the causes for its dissolution.

The second part takes up the question of the Group's "idea of theatre": the concept of theatre as a social institution; the concept of theatre as an art form; the practical requirements for the operation of a theatre; the purposes of a theatre; the needs of a theatre; the integration of artists in a theatre; the need for experimentation; what constitutes a theatrical production; what a well-rounded theatre program should include; and what a theatre should offer its artists and its audience.

The third part deals with the production artists: the director as the master artist and teacher; a definition for the art of directing; a directing method; an integrated permanent company of actors; ensemble acting; an acting method; a designer's working relationship with a theatre and a production; the requirements of a stage setting; the question of style in production; the relationship of a playwright to a permanent theatre, social drama and new types of plays; the training and development of new producers, directors, actors, playwrights, designers, and other theatre workers.

Considerable space is given to the activities of former Group people in the present day theatre: organization of other theatrical enterprises; teaching the Group methods; and producing, directing, acting, designing, and writing for the present day stage and motion pictures.

Out of the life of the Group, its works, its aims, its ideals, and its artists, has emerged an "idea of theatre" and the practical means for putting it into operation. Its contributions include not only the concrete achievements of its history—productions, plays, projects, and training of artists—but also certain ideals and theories which are adhered to still, not only by its own members, but by a large portion of the theatre world. The Group was responsible for the development of a number of creative theatre artists who are maintaining the Group's way of theatre and are training others in its precepts. With the Group came a "new theatre" to America, a new movement which has gained momentum through the years until today it is recognized as the dominant school.

**Glenn, Stanley Leonard, "Ludicrous Characterization in American Comedy from the Beginning until the Civil War," Stanford U.\***

By an examination of the consistencies, changes, and developments of the ludicrous details of American comic characterization from

1766 until 1860, an attempt has been made to determine developments in the American's concept of the ridiculous, and consequently, of the nature of man. The study was divided into three parts, each of which represented "periods" in the development of comedy in America, and each part was organized around a categorization of character, based upon the source from which foibles were derived.

The result revealed very definite patterns of development and change in the treatment of character which paralleled general trends in the growth of the American nationality. When, after the Revolutionary War, the new nation was making groping attempts to establish and identify itself, most comic characterization resembled that of English sentimental comedy. But within the formula, there were efforts at native creation when such local types as the Negro and the Yankee were included for comic effect. Further efforts existed in the depiction of American fops, whose imitation of manners abroad made them ridiculous. After the War of 1812, the influence of romantic thought and a growing nationalism was reflected by an emphasis in comedies on local color characters, while defensive pride led to the inclusion of numerous English men and women, who were ridiculed both for their aristocratic notions and their prejudices against America. Between 1845 and 1860, a developing intellectualism and maturity was mirrored in the shift from sentimental comedy and local color farce to social comedy, in which a mature self-criticism was revealed as well as an interest in manners and morality.

Despite the development and the changes evidenced in comic types and subject matter, there was a unifying concept of character which lay at the source of almost all comic characterization. That concept was based on the Rousseau-romantic ideal of the innate goodness of man, and on the belief that man becomes corrupted by the artificial restraints and conventions of society. The ideal norm was the "natural" man who felt deeply, but might reason clearly, and who recognized that the true worth of a man lay in his virtue, ability, and desire for honest labor. Consequently, during the entire period of American comedy before the Civil War, the comic deviant almost invariably strayed from one extreme of this norm to the other. The Yankee and other local color types represented the cruder extreme of the "natural" man, while the fop and the foreigner represented the extremes of over-refinement. In the earlier comedies, artifices

and superficial ideals were associated with the titled aristocracy; later, they were shifted to those who attempted to form a monied aristocracy.

**Hume, Charles Vernard, "The Sacramento Theatre, 1849-1885," Stanford U.\***

The discovery of gold in California brought thousands of men to the gateway of the gold fields, Sacramento. The demand by these Argonauts for entertainment prompted the construction of the Eagle Theatre and the organization of the first professional acting company in the West. From its beginnings in this pioneer theatre, there developed one of the most colorful and interesting theatre programs in the gold region.

This work chronicles the first thirty-five years of Sacramento's theatrical history and encompasses a period when stock companies flourished in the city. By interpreting public response and critical reviews of the theatre programs, this detailed account endeavors to reflect the cultural status of the frontier community as well as to illustrate the changing picture of theatrical activity.

A majority of the theatrical "stars" of the period made the trek to California and contributed to the array of talent that crossed Sacramento's stages. Junius Brutus Booth, Edwin Booth, Frank Chanfrau, Laura Keane, Frank Mayo, Lotta Crabtree, James A. Herne, Dion Boucicault, Adah Menken, David Belasco, Maude Adams, Lola Montez, and scores of other famous troupers appeared in Sacramento during the early period.

This study has been organized in terms of the theatres that flourished during the period: the Eagle, the Tehama, the Pacific, the American, the Sacramento, the Forrest, the National, and the Metropolitan. For each of the theatres an attempt has been made to describe its physical appearance, to give a detailed picture of the companies to play there and their repertoires, and to interpret the reception given these plays by the audience. Later sections deal with the transition from the resident stock companies to the traveling companies, the minor theatre activities in the city, and the amateur performances during the early period. Throughout the work an attempt has been made to evaluate the cultural and social contribution of the theatre to Sacramento.

This appendix includes a chronological table of important theatre events, and a chronological table of the plays produced in Sacramento during the period covered.

**Marks, Samuel Milton, "Settings by Joseph Urban . . . An Evaluation of His Stagecraft," U. of Wisconsin.\***

Joseph Urban was born in Vienna, May 26, 1872, and died in New York City, July 10, 1933. An impressively successful European artist, architect and stage designer, he was brought to America in 1912 as Art Director for the Boston Opera Company. Urban's stated philosophy of modern art was grace and simplicity. He defined the New Stagecraft as simplification of settings based on the selection of symbols found in accurate historical sources and revealed to the audience by light.

Joseph Urban's American artistic work was divided among interior and exterior decoration, architecture, industrial design and theatrical decor. Theatre interiors, roof gardens, hotel supper rooms, elite restaurants, furniture and rooms for design exhibitions, hotel decorations for parties and debuts and other social events, apartments, the complete responsibility for the color and lighting of the Century of Progress, Chicago, 1933, are examples of the scope of his decorations. Examples from the field of architecture are Urban's mansions and exclusive clubs in Palm Beach, Florida, office buildings and schools in New York City and the famous "Gingerbread House" in Hamburg, New Jersey.

Joseph Urban was considered an authority on theatre buildings. Therefore he was asked to contribute to the Encyclopedia Britannica in 1928. In 1929 his book, *Theatres*, was published. In this book Urban included the designs for the two theatres which were built, the Ziegfeld and the Paramount, and designs for four which were projected.

Urban's work in the industrial design field included such projects as fabrics for the Frank Silk Mills, yacht interiors for the Almac Yacht Club, Incorporated, automotive interiors for the New Era Motors Company and curtain weaves for the Scranton Lace Company.

Joseph Urban designed and lighted settings for one hundred and eighty-five American theatrical productions from 1912 until 1933. These productions required over 700 different scenes for operas, musical comedies, revues, the dramatic stage, pageants and motion pictures. He staged at least sixteen productions for the old Boston Opera Company and fifty-six for the Metropolitan Opera Company. The sixty-five musical comedy and revue productions were done for Dillingham, the Frohmans, Klaw and Erlanger, White, Comstock, Hammerstein and Ziegfeld. Some fifteen of Urban's designs for the dramatic stage ranged from Hackett's

Shakespearean productions in 1916 to a comedy produced by Billie Burke in 1932. Twenty-three of his motion picture designs were executed for the Hearst-Cosmopolitan interests from 1919 until 1925. For the Fox Film Corporation, Urban designed six motion picture productions in 1930.

Joseph Urban demonstrated the New Stagecraft in a finished, commercial form to the American theatre profession before any native artist did so. To the American theatre, Urban contributed the concept of employing a qualified scenic artist as a member of a play production team. He further introduced the use of portals, brilliant colors, pointillistic application of paint on scenery, three-dimensional lighting, plastic scenic forms and the use of unit settings.

**Missle, Frank Leland, "The Staging of Pantomime Entertainments on the London Stage: 1715-1808," Ohio State U.\***

The purpose of the study was to provide an accurate description of the elements employed in the staging of pantomime entertainments during the period 1715-1808, particularly in the patent theatres of London. The study describes pantomime programming, literary aspects, performers and their style, scenes, scene changing, mechanical tricks, and grand finales.

The basic material for the study included the printed editions and manuscripts of some one hundred fifty pantomimes, representing approximately one-fifth of the total output of the period, preserved on microfilm in the Ohio State University Theatre Collection. Numerous eighteenth century periodicals provided corollary information. These materials were analyzed for descriptions of staging.

The results of the study demonstrated that programming of the pantomimes changed radically during the period. Prior to 1750, they were introduced throughout the season; following 1750, they tended to be introduced at Christmas. At the major theatres, there was a decline in revivals and in the number of new efforts each season from the beginning to the end of the period. Generally, the minor theatres leaned more heavily upon pantomime than the major theatres.

Pantomime existed in the eighteenth century in two basic forms, single and double-plotted, with many varieties of each. There was no "typical" form, in the sense of rigidity of features. Pantomime's most striking literary characteristics were extreme flexibility, great variety of subject matter, looseness of form, and a tendency to use standard composition devices

as a means of introducing scenic and mechanical marvels.

Pantomime performers were varied in nature. Their style was unique, particularly that of the participants in the Harlequinade. It involved stylized dance movement, dumb show, and emphasis upon physical activity. Comic business was one of the essential features of the performance, and was lively, physical, low-comedy fun.

A great variety of scenes was a basic attraction of the pantomime. There was always a considerable number of different scenes in each piece, but this number increased substantially by the end of the period. Toward the end, there was marked interest in authentic locales, and scenes became more individualized and diversified. The pantomime emphasized trick units and modifications of scenic pieces. Scene changes emphasized the novel and spectacular. There were an incredible number of changes, of increasing difficulty, with evidence of unique and unconventional applications of standard techniques. The many scenic transformations provided surprise and novelty.

The pantomime employed the conventional mechanical equipment of the stage in an extensive, but not particularly original manner. It also had numerous special tricks, an array of special machinery, mechanical transformations, and monsters. Its finale attempted a spectacular climax, with a mass effect such as a grand dance or ballet, or a spectacular procession.

It was concluded that the eighteenth century pantomime was a much more varied and spectacular form than it has been formerly described. It was "popular" theatre, elaborate, spectacular, and novel for the sake of being so. Its features suggest that more complicated mechanical scene changing equipment might have existed; that the general tendency toward realism in scene design, and specialized dispositions like the compartmented scene and specific mechanical devices like the panorama, may have appeared earlier than presently believed.

**Nadeau, Albert Henry, "James Robinson Planché, Craftsman of Extravaganza," U. of Michigan.\***

Though little understood today, the nineteenth century British extravaganza was especially vital to the success of a season and theatre managers habitually spent more money on the production of these holiday after-pieces than on the production of a regular drama. As dramatic author and director the *mise en scene* from



1830 to 1860, James Robinson Planché was the supreme master of the extravaganza form.

On the basis of forty-four Planché extravaganza scripts (complete with prefaces and footnotes by the author) and the several memoirs, periodicals, and newspapers of the period, this study has been conducted (1) to determine the method and skill of J. R. Planché in extravaganza composition and staging, and (2) in so doing, to discover the fundamental nature of these unique entertainments. The analysis throughout is directed toward the relatively separate areas of extravaganza composition and extravaganza staging.

Planché was an antiquarian of some reputation and his aim in theatre was to elevate the poor conditions of scenic excess and play distortion in the drama of his time. In composing an extravaganza this meant an underlying seriousness of over-all attack based on the adaptor's creed of "truth to source." The British pantomimes and burlesques, upon which Planché evolved his extravaganzas, were hastily pieced-together trifles the central attractions of which were the incidental burlesque jokes of the topical reference, the parody, and the pun. In the extravaganzas, Planché attempted to subordinate these incidental elements.

The employment of scenery in this period in a wings, borders, and back-scene arrangement, which allowed for the rapid change of settings in the view of the audience, had fostered an over-use of scenery for the sake of effect rather than to enhance the meaning of the play. In this area Planché attempted to demonstrate the value of scenery in the projection of meaning. In developing new techniques to serve this end, however, his effort, when poorly imitated by other theatre workers, served only to increase the dependence on scenery and thereby on scenery for scenery's sake. Planché's foremost effort in staging reform, however, was in the direction of historical accuracy, in costuming, an established underlying principle of staging in the theatre of today.

In terms of theatre history the contributions of James Robinson Planché are three: (1) through his emphasis on precise plotting and a refined treatment of dialogue and song, he paved the way for the achievement of W. S. Gilbert in the Savoy operas; (2) through this same emphasis he continues to exert a salutary influence on the modern-day British pantomime; and (3) his effort to achieve accuracy in costuming is important to the development of the drama as we know it in our time. In his choice of the extravaganza as his primary weapon

against the excesses of scenic display, however, he was ultimately largely responsible for an even greater wanton display of scenery for scenery's sake. For this period of excess, the more temperate methods of the "realistic school" were better attuned to the elevation of dramatic standards.

**Savage, Donald James, "An Analysis of the Comic Element in the Chester, York, Coventry, and Towneley Mystery Cycles," U. of Minnesota.\***

The purpose of the study is to analyze the comic element in the four extant English mystery cycles. The analysis is concerned first with those factors which influenced the development of secular characteristics in the mystery plays. Secondly, the plays are examined to determine the kinds of subject matter in the comic scenes, the degrees of complication attained in the development of these scenes, and the relative number of comic scenes in each of the four cycles.

The development of comedy in the mystery cycles can in part be attributed to the combined influences of four factors: (1) the Feast of Corpus Christi furnished a popular secular occasion for the production of these plays; (2) the method of production was conducive to the introduction of comic techniques; (3) the guilds were interested in producing the plays as secular entertainments; and (4) medieval society took a naturally permissive attitude toward the introduction of comic elements into the religious context of the mysteries.

Although the subject matter employed in the creation of comedy in the mysteries is not severely limited, certain subjects seem to be more highly favored than others. Most of the comic instances to be found in the mystery cycles can be discussed under the nine headings: Pride, Anger, Excessive Practicality, Recalcitrancy, Cuckoldry, Vulgarly, Gluttony, Irreverence, and Sloth. In many instances comedy is based upon a mixture of these various materials.

Comic elements within the cycles represent a comparatively wide range of complication on levels of involvement: some examples are presented entirely upon the level of comedy of physical action; others are limited to the presentation of simple linguistic absurdities; on a still higher level the cycles present well developed instances of situational comedy; and in their most complex form the cycles offer examples of comedy involving the development of ironic relationships.

In terms of narrative form the four cycles are essentially the same. The strongest concentrations of comedy, however, occur in the Towneley and the Chester Cycles. The York and Coventry Cycles both contain significant comic passages, but no full scenes which exist for the purposes of comedy alone.

**Scott, Robert Lee, "Bernard Shaw's Rhetorical Drama: A Study of Rhetoric and Poetic in Selected Plays," U. of Illinois.\***

Critics have been aware of Bernard Shaw's unique purpose in writing drama. They have used a number of terms to indicate this purpose: rhetoric, homilies, thesis-drama, dialectics, propaganda, and others. But Shaw's critics have merely labeled his drama or set forth the implications in a general fashion. The purpose of this study is to investigate the significance of the cliché that Shaw's drama is rhetorical.

The study is based on a general analysis of the playwright's approach to drama and a specific analysis of some of his plays. To permit intensive analysis, *Man and Superman* was chosen for detailed study. To give the study more scope, Shaw's invention of persuasive materials in *John Bull's Other Island* and *Major Barbara* and other plays was examined and compared to that of *Man and Superman*.

The general thesis of this study is that Bernard Shaw was governed by a specific persuasive purpose which led him to rhetorical expression in writing drama but that his rhetorical impulses were fused with poetic impulses. The result is neither rhetoric nor poetic but Shaw's own unique drama.

Shaw utilized drama to persuade; specifically, he wished to irritate his audience in order to bring them closer to acceptance of his ideas. His rhetorical impulses affected his drama. Character, plot, action, conflict, dialogue, and stage direction all serve rhetorical as well as dramatic functions. Within the play, the characters fill the dialogue with argument which gives the drama logical, emotional, and ethical force. The emotional effects of the plays are often underestimated. He used irritation, indignation, superiority, emulation, and humor to put his audience in the "proper frame of mind." Although there is a basic deductive relationship among the parts of the ever-present theses, the plays have a strong inductive impact. Shaw made his characters "moral examples" and worked them into his plots to make his plays grand inductions.

Even though Shaw wrote with a specific

rhetorical purpose, he was at the same time a dramatic artist. His drama is not simply rhetorical. The introduction of ideas through the various characters not only presents his theses, but also brings about conflict which creates drama. This drama even has a poetic quality. An analysis of Shaw's style shows concreteness, emotion, and uniqueness which are the hallmarks of poetic discourse.

Fundamentally, Shaw's drama rose out of his impulse to express certain ideas in a persuasive fashion. Underlying his drama are three general themes to which he returned again and again: socialism, natural morality, and life force. He not only made the drama serve rhetorical purposes, however; he also created drama through the use of rhetoric. The dramatic and the rhetorical have a reciprocal effect; each helps bring about the other. His aim was to appeal to the more intelligent theater-goers of his day and to increase the number of such patrons. Shaw insisted on what he felt to be a high type of drama, and even at the risk of limiting his audience, he maintained the integrity of his ideas.

**Shaw, William Harlan, "German Expressionism 1915-1920: The Plays of Georg Kaiser," Louisiana State U.\***

Dramatic critics and historians have generally acclaimed Georg Kaiser to be the greatest of the German Expressionistic playwrights. It is known that he wrote the largest number of plays of all the dramatists of Expressionism, and that until 1933 his plays were second only to Hauptmann's in number of productions in Germany. In spite of the fact that some of these plays have been done in England and America, only a small number of them are actually known in these countries, because, until the present time, only eight of them have been translated into English. This is an insufficient number for the English reader to determine the true value of Kaiser and to place him properly in theatrical history. There is also a scarcity of criticism available in English, and that which does exist concerns itself largely with *From Morn to Midnight* and the *Gas* trilogy. Very few critical works in English cover all of his translated plays, to say nothing of his untranslated ones which number over forty.

The purpose of the present study is to present in English three heretofore untranslated plays which, though quite different from one another, were written during the same period

of Kaiser's career. These include the greatest of the Expressionistic comedies, *Europa*, which is a musical comedy-like fable play; Kaiser's most fully developed romantic play, *The Woman's Sacrifice*; and the piece said to have been the greatest success in Expressionistic staging, *Hell, Way, Earth*. The translations of these plays compose the major portion of this study.

Part One serves as an introduction to the translations of the plays and includes six brief chapters. Chapter I presents a definition or description of Expressionism and discusses its origin and development. Chapter II is a biography of Kaiser and includes some comments on his works by German, English, and American critics. Chapter III contains an overview of all of Kaiser's plays, and Chapter IV discusses the New Man theme that recurs in its various forms in all of them. Chapter V discusses in a more detailed way the five previously translated plays which were written between 1915 and 1920, *From Morn to Midnight*, *The Coral*, *Gas I*, *Gas II*, and *The Fire in the Opera House*, and the three present translations which came within the same period, *Europa*, *The Woman's Sacrifice*, and *Hell, Way, Earth*. Chapter VI deals with Kaiser's style in these eight plays. Finally, a complete list of Kaiser's published plays, novels, and articles is supplied in an appendix.

**Threlkeld, Budge, "A Study of the Management of Charles Kean at the Princess's Theatre: 1850-1859," Ohio State. U\***

Only recently has the period of the early and mid-nineteenth century which marked the transition from the Restoration theatre to the modern theatre been brought into proper perspective. The problem involved in the study was to show that the management of Charles Kean at the Royal Princess's Theatre, 1850-1859, was important in relation to the development of modern concepts of stage practice. These concepts are defined as the directorial approach to play production and the use of scenery in terms of environment for the play. Kean's contribution in this regard has been overlooked or overshadowed by the emphasis placed by theatre scholars on the productions of the Saxe-Meiningen company.

The complete theatrical calendar of the Princess's Theatre for the period 1850-1859, was compiled from the daily issues of *The London Times*. The theatre annals were then examined to determine Kean's method of programming his plays in order to achieve a long run system.

Notices and reviews of Kean's productions were studied for references to scenery and production. The most valuable materials were the promptbooks of some of Kean's productions, microfilm copies of which are housed in the Ohio State University Theatre Collection. These promptbooks were analyzed with particular regard to evidences of direction and the use of scenery as environment for the play.

The study revealed that Kean regularly employed techniques of direction and staging which have been credited to those who came after him. It was found that Kean used box sets for some of his interior scenes as well as conventional wing and border sets. Promptbooks clearly illustrated that Kean integrated all phases of production and achieved a synthesis of production unknown before his time. The promptbooks also determined that Kean utilized practicables and levels. He broke up the areas of action and created new entrances and exits for familiar plays. His work in this regard was considered by his contemporaries to be entirely new.

Kean's contribution to the theatre was found to be much more important in relation to modern concepts of play production than has heretofore been supposed.

**Todd, Hal J., "America's Actor-Playwrights of the Nineteenth Century," U. of Denver.**

The American theatre of the nineteenth century produced many great actors, but little drama of lasting value. Actors dominated the theatre and plays were written or revised to suit their talents far more often than as integral units. A great many American actors devised their own plays. On the theory that their works and their careers might shed significant light on the theatre as a whole, this survey and analysis of nineteenth century American actor-playwrights was undertaken.

All those individuals who both acted and wrote plays and achieved prominence in either endeavor were considered. The general pattern of the survey is chronological, but an effort has been made to correlate the subjects according to their contributions, peculiarities, and significance. Special sections are devoted to a number of actor-playwrights who were especially successful in the theatre of their time, who were important in the development of the American drama, or who illustrate a particular trend. Those who merited this treatment include John Howard Payne, Nathaniel Bannister, Susannah Rowson, Charlotte Barnes Conner, Anna Cora

Mowatt, Matilda Heron, Lester Wallack, John Brougham, Dion Boucicault, Joseph Jefferson, Edward Harrigan, Steele MacKaye, James A. Herne, and William Gillette.

Evidence was gathered as to the personal qualities and abilities of the actor-playwrights and as to the nature of the plays they wrote and the success they achieved in performance. Wherever possible, typical and outstanding examples of their work were examined for internal evidence as to the kind of roles they provided for themselves and the effect such shaping had on the play. The work of the actor-dramatists was evaluated in terms of modern criteria and in comparison with their contemporaries.

It was discovered that actor-playwrights were prevalent throughout the nineteenth century and their contribution so typical and important as to justify the contention that they symbolize both the strength of the theatre and the weakness of the drama of the time. In general, the plays of the actor-dramatists were possessed of merit comparable to other native plays, and they often fared better on the stage. Many actors had their greatest success in plays of their own devising, and some of the best plays were written by actor-playwrights.

For the most part, however, the plays of the actor-playwrights sacrificed verisimilitude to artificial situations and unbelievable protagonists. Most of the actor-playwrights evinced little real literary talent, although they knew what was theatrically effective. Usually writing was just a useful adjunct to the acting careers of these men and only a few considered it of equal or greater importance. In a very few instances an ideal combination was achieved, wherein the actor-playwright was able to analyze his acting potential and utilize it in its proper perspective in creating a unified play. Dion Boucicault, Edward Harrigan, James A. Horne, and William Gillette possessed a measure of this balance and their efforts to integrate writing, staging, and acting made a not inconsiderable contribution to the development of the modern drama.

The careers of these men, and of certain others who wrote successful plays but failed as actors, reveals that acting is a legitimate training school for the technique of playwriting, but that it is no substitute for literary ability.

**Wong, Helene HarLin, "The Late Victorian Theatre: As Reflected in *The Theatre*, 1878-1897," Louisiana State U.\***

*The Theatre* magazine, the most highly re-

garded British dramatic periodical of its time, flourished as a monthly journal from August, 1878, through December, 1897. Despite changes in editorship, the periodical's primary emphasis was consistently upon the varied aspects of the British theatre: the drama, criticism, personalities, history, the audience, and management. Papers contributed to the magazine by the most prominent actors, critics, managers, and other dramatic authorities gave it unusual substance and prestige. Taken as a whole, *The Theatre* provides a highly illuminating historical picture of the numerous facets of the late Victorian theatre, a period of great significance in British dramatic history.

This study is devoted to a descriptive analysis of certain major aspects of the late Victorian theatre as reported in *The Theatre* from July, 1878, through December, 1897. The thirty-nine volumes of the magazine have furnished the primary source of material, with certain supplementary sources utilized as required.

The first chapter gives a kaleidoscopic picture of the magazine as a whole, with a description of its salient features as treated by each of its editors. The second chapter consists of a descriptive analysis of four major themes in the periodical which concerned the theatre itself. These are: the make-up and conduct of the audience; the merits of a proposed subsidised theatre; the worth of a proposed dramatic academy; certain problems in playwriting. Similarly, the third chapter comprises a descriptive analysis of the relationships of the Stage and four potent social forces: The Church; Government Censorship; the Press as represented by the dramatic critics; and Society. The fourth chapter consists of a critical examen of the advent of Henrik Ibsen's plays upon the British stage and their subsequent far-reaching effects.

*The Theatre* witnessed numerous changes in the development of the stage. Among those noted were changes in the composition and attitudes of audiences, attributable in part to a decrease in the prejudice toward the acted drama. Pressing problems involving theatre patrons centered about the pit, theatre etiquette, and the issuing of passes. Also observed were the increasingly friendly relations between the Stage and the Church, and between the Stage and Society. The most momentous change of all, however, was the emergence of the British drama of thesis, given its greatest impetus by the realism of the social dramas of Henrik Ibsen.

Major controversies during the period covered



by the magazine centered about dramatic writing, criticism, government censorship, a proposed subsidised theatre, and a proposed dramatic academy. The merits and demerits of the issues raised in the course of the debates on these subjects were faithfully chronicled in *The Theatre*.

*The Theatre*, therefore, is valuable to the present-day dramatic student because it is an accurate mirror of the late Victorian stage in all of its aspects.

**Zimmerman, Leland L., "The Federal Theater: An Evaluation and Comparison With Foreign National Theaters," U. of Wisconsin.\***

This study is designed, first of all, to provide an analysis and evaluation of the Federal Theater. Secondly, the study compares the Federal Theater with other nationally subsidized theaters. Part I presents an analysis of five aspects of the Federal Theater experiment. These are the factors operative during the creation of the project, statistics and services, hazards encountered by the Federal Theater, censorship and criticism and the efforts to answer the charges leveled against the project. Part I concludes with an evaluation of the Federal Theater as a political, sociological, artistic and cultural instrument. Part II involves an examination of typical national theater plans. This comparison serves as a basis for an evaluation of the Federal Theater as a national theater.

The conclusions reached in the study can be grouped according to the various functions performed by the theater project. The Federal Theater possessed a certain potential as a political instrument. The theater's natural ability to command attention served to publicize the Administration, its viewpoint and its recovery program. Furthermore, the WPA drama program served as a means of restoring public confidence, while producing a better informed and more responsive public. This potential was overshadowed by problems arising from the project's political identity. Its political origin made it a part of the controversy over the extension of Federal powers, involved it in partisan conflicts and subjected it to Congressional investigation and pressures from economy blocs within the legislature. These factors operated to destroy its prestige and bring about its defeat.

The Federal Theater recorded its greatest success as a sociological instrument. However,

that sociological purpose limited its ability to produce a permanent drama and made it difficult for the project to develop the vitality necessary for a dynamic and lasting theater. In addition, the sociological purpose carried with it a stigma which lowered morale and discouraged needed talent.

The project's artistic policy encouraged fusion of the arts, experimentation and native drama. It also succeeded in introducing the theater artist to an entirely new audience. Additional artistic achievement was prohibited by the project's inability to cooperate with the commercial and educational theaters, the lack of security inherent in its form of subsidy and its failure to provide for career artists.

The cultural achievements of the Federal Theater were attributed to its ability to take the theater out of the luxury category and to successfully integrate the theater in community life. It was concluded however, that the project's political and sociological functions were obstacles to any far-reaching cultural influence.

The comparison with foreign national theaters indicated the Federal Theater not only lacked the strength of cultural purpose found in foreign national theaters, but failed to record an equal degree of cultural achievement. The study also found that the Federal Theater did not parallel the success of the foreign theaters in the encouragement of native drama. Finally, it noted that the Federal Theater fell below the standards of other national theaters in the caliber of its acting companies and in its ability to achieve artistic success and continued theatrical growth. The provisions for provincial drama service proved to be the point at which the Federal Theater performed its most conclusive national theater function.

## VI. Speech and Hearing Disorders

**Arnold, Genevieve, "A Study of the Value of Amplified Headphone Listening and Immediate Playback in the Correction of Functional Articulatory Defects," U. of Houston.\***

It was the purpose of this study to determine the therapeutic value of headphone listening and immediate playback of the listener's speech during speech therapy lessons with children who have functional articulatory defects. Specifically, it was hypothesized that (1) skill in speech sound discrimination, (2) auditory memory span, and (3) consistent usage of corrected speech sounds would be

increased by a systematic training program in self-hearing and self-evaluation based on headphone listening and immediate playback on the listener's speech under conditions of moderate amplification. It was also the purpose of this study to test the relationship of the phenomena of speech sound discrimination and auditory memory span to the degree of improvement in articulation shown as the result of a short term therapy program.

Sixteen therapy groups of three subjects each made up the experimental population. The 48 subjects were selected on the basis of a functional articulatory problem with the 'r', 'l', or 's' sound, normal intelligence, and normal hearing. They were placed in groups of three on the basis of type of articulatory error, age, grade level, sex, and Metropolitan Readiness Test score. A subject in each therapy group represented one of the therapy methods evaluated: Experimental Group I used no instrumentation during the speech lessons; Experimental Group II used headphones and amplification; Experimental Group III used headphones, amplification, and immediate playback of speech responses.

Percentages of gain as shown by pre- and post-therapy scores on four criteria tests determined the effect of each therapy method represented by the three experimental groups. These tests were: (1) Hemplin Speech Sound Discrimination Test; (2) Auditory Memory Span Test; (3) Picture-Word Articulation Test; and (4) Story Articulation Test.

T-Tests were used to determine the significance of differences between therapy groups on the four criteria measures, and rho coefficients of correlation were obtained to show the strength of relationship between the different tests. Intercorrelations were used to determine the interdependence of the tests. Chi-squares were used to determine the reliability of differences between the speech sound defects, 's', 'r', and 'l'.

The analysis of the data revealed these findings:

1. The therapy method represented by Group II was significantly superior to the therapy methods represented by Groups I and III in the correction of functional articulatory defects, as measured by the Picture-Word and Story Articulation Tests.
2. The therapy method represented by Group III was somewhat more effective than the method used by Group I but not to a statistically reliable degree.
3. Gain in speech sound discrimination

ability and auditory memory span do not appear to be related to improvement in articulatory skill as these functions were measured in this study.

4. Differences within the normal range of intelligence, as measured in this study, were not related to the gains made on the four variables tested.

**Belk, Byrnes, "A Test to Measure the Development of the Acquisition of Speech Sounds in Children Two to Six Years of Age," U. of Denver.**

The purpose of this investigation was to construct a test, and a manner of scoring the test, which would yield a figure indicative of the child's level of functioning in terms of what the subject should have mastered at his own chronological age level. The developmental area to be explored was the acquisition of the sounds making up the English language. To be included in this test were the necessary record forms for use during administration and interpretation. On the basis of norms tentatively established by Wellman and associates, a chart was to be devised whereby raw scores could be converted to equivalent chronological age levels. The advisability of the use of actual toy objects instead of pictures of objects was to be investigated.

A total of 100 subjects ranging in age from two years to six years and eleven months were tested in the course of this investigation. These subjects were obtained from four main sources including a private church-sponsored nursery, a university nursery school, and two Community Chest Agency day care centers. The test given these subjects was a phonetic inventory designed by the investigator specifically for this study. The stimulus for the desired responses was provided by identifying parts of the body, counting to seven, and identifying thirty-seven different toy objects. The sounds tested by this investigation totaled 111, and included the consonants, vowels, and consonant clusters occurring most frequently in the English language. Test performance was recorded on a record blank, and the data were later transferred to a distribution chart. The child's score was found by subtracting the number of errors from 111, the total number of sounds tested. This score was looked up in the scoring table to find the equivalent chronological age level. The scoring table was based upon norms for the acquisition of speech sounds developed by Wellman and associates.

The use of actual toys as stimulus objects in a phonetic inventory seemed to be satisfactory. Complete statistical evaluation of the test cannot be made, but interest on the part of the subjects seemed to be stimulated by use of toys.

The record blank and distribution sheet, as designed for this study, proved effective. This investigator believes that the record blank, by providing multiple attempts at the several sounds, gives a fairer and more accurate estimate of the child's ability in the area of phonetic development than do traditional inventories.

The scoring table cannot be adequately defended due to the assumption made prior to its construction. It was assumed that growth takes place in a straight, continuous, upward pattern, when it is more likely that plateaus, preceded and followed by periods of growth, mark the developmental sequence.

The study by Wellman and associates seems to have erred in placing the vowels (i), (e), (æ), (u), and (ɔ) at the four-year level. This investigation indicates that these sounds should be at the two-year level, or certainly no higher than the three-year level.

**D'Asaro, Michael J., "An Experimental Investigation of the Effects of Sodium Amytal on Communication of Aphasic Patients," U. of Southern California.**

The problem was resolved into the following questions: (1) Can any significant changes in communication be measured as a result of sedating the aphasic patient, using sodium amytal? (2) Can these changes be related to special types of performances within the area of communication, sensory changes produced by sodium amytal, and varying the dosage of sodium amytal?

Three reasonably equated test batteries were administered to 30 adult male aphasics, with long-standing and stabilized symptoms, under three different doses of amytal, intravenously injected: placebo in place of amytal, light dose of amytal (up to .25 gram), and heavy dose of amytal (up to .5 gram). The battery of nineteen performances fell into six groups of tests involving sensory thresholds, visual perception, memory, automatic language, automatic sequences in reverse, and motor coordination.

**Essential findings:** (1) Sensory tests showed no significant change in hearing due to either the light or heavy doses of amytal, no significant change in visual acuity from the light dose of

amytal, but a significant degree (below the 1 per cent level of confidence) from the heavy dose. (2) Visual tests showed a trend toward decreased performance in the picture description test resulting from the light dose of amytal and a significant decrease (at the 5 per cent level of confidence) resulting from the heavy dose, no significant difference in the test of spontaneously reported colors, and no significant difference in the reading tests. (3) Memory tests showed a definite trend toward decreased performance resulting from the light dose of amytal, and a significant decrease (at the 4 per cent level of confidence) resulting from the heavy dose. (4) Tests involving automatic language showed a trend toward improved performance resulting from the light dose of amytal. (5) Tests involving automatic sequences in reverse showed no significant differences between any of the test conditions. (6) Tests involving motor coordination showed significant decreases in performance from both the light and heavy doses of amytal.

**Conclusions:** (1) Within the limits of this study, significant changes in communication in both improved and decreased performance could be measured as a result of sedating the aphasic patient with sodium amytal. (2) Responses involving automatic progressions showed improved performance under the light dose of amytal, and responses involving motor coordination, memory, and one visual perception test, a picture description, showed decreased performance under both doses of amytal. (3) No relationship could be demonstrated between any sensory changes and the changes in communication performances. (4) Definite changes in performance could be demonstrated by varying the doses of sodium amytal. (5) Sodium amytal was not a specific for aphasia, but the judicious use of light doses, under medical supervision, might encourage certain aphasic patients in the early stages of therapy.

Abstract by LEE TRAVIS, U. of Southern California

**Dittman, Helen H., "The Role of Proprioceptive Sensibilities in Speech Production," U. of Denver.**

This study indicates the importance of proprioception in speech production and attempts to further the understanding of how proprioceptive sensibilities can be utilized in therapeutic procedures in the area of speech pathology.

The inquiry was carried out by means of

formulative research in the areas of neurology, anatomy, physiology, physical medicine, and speech, in relation to the proprioceptive sensibilities. As nearly as possible an exhaustive study of resource books in the indicated fields and of reports published in scientific journals in these and related fields was accomplished.

The proprioceptive system is generally believed to be the neurophysiological basis of the neuromuscular activities involved in speech production. Because of its many "reverberating circuits" and its elaborate "feedback" mechanism it is credited by some as being the basis of the learning process as well. Through the functioning of the proprioceptive system the body is maintained in a state of tonicity and alertness, thus making possible the reception of the threshold stimuli by the other senses.

Various modalities have been found useful in exciting the proprioceptors in physical rehabilitative techniques and consequently should prove to be effective in the rehabilitation of those individuals with neuromuscular speech involvements as well. These modalities have been analyzed in terms of their effectiveness in setting up a physical climate for speech and in terms of their effectiveness in establishing mnemonic memory patterns in the cortex.

Several proprioceptive therapeutic techniques which have been advanced by persons interested in neuromuscular rehabilitation have been studied. These have been analyzed to some extent in terms of the findings of the present study.

A hypothesis concerning the development of normal and abnormal speech has been formulated on the basis of this study. A proprioceptive therapeutic program consisting of three stages of progression has been set up by the author. It is anticipated that this progression will aid the speech therapist who works with neuromuscular dysfunction cases to establish a criterion for treatment.

A majority of the proprioceptive modalities are considered to be applicable to the speech mechanism *per se*. Those considered feasible in the light of this study have been described in terms of their rehabilitative value.

The effectiveness and/or correctness of proprioceptive responses are determined by hearing, vision, and the response of others in terms of satisfying the basic needs of the individual. Without the checking devices presented by the other senses meaningful vocal speech could not be obtained.

It is suggested that the various proprioceptive therapeutic modalities be utilized and studied

in a clinical situation under as nearly controlled conditions as possible. The modalities should supplement the conventional speech therapy techniques, rather than supplant them.

**Dixon, Richard Floyd, "An Exploratory Investigation of the Effects of the Chest-Abdomen Respirator on the Breathing and Speech Coordinations and the Judged Speech Intelligibility of Children with Cerebral Palsy Who Display Abnormal Breathing Patterns and Speech Difficulties," Syracuse U.\***

This exploratory study is designed to investigate the effects of a period of training in a chest-abdomen respirator on the breathing and speech coordinations and the speech intelligibility in a group of fifteen children with cerebral palsy who display breathing and speech anomalies.

The hypotheses examined were: (1) silent breathing should display improved coordinations after the respirator training period, and (2) speech behavior should show improvement in the direction of decreased speaking time and number of phrases in speaking prescribed materials, increased intelligibility and greater rhythmicity.

Analysis of the data indicates the following:

1. Silent breathing shows significantly smaller chest, and combined chest and abdomen, excursions after the respirator training period. Decreases in abdominal amplitude and in number of cycles per minute are observed but are not significant.

2. Breathing for speech shows significant decreases after the training period in speaking time for the three, five, and seven-syllable sentences. The children use significantly fewer phrases to speak the fifty-syllable paragraph, and the three and seven-syllable sentences. They require less speaking time for the fifty-syllable paragraph, and speak the five-syllable sentence in fewer number of phrases, but these differences are not significant. The reduction in number of reversals does not show significance.

3. Speech intelligibility, as measured by the mono-syllable word lists, shows a significant gain after the respirator training period. Sentence intelligibility and rhythm, although suggesting improvement, do not show significant changes.

4. According to the questionnaire, the parents and speech therapists observed improvements in the behavior of many of the children during the respirator training period. Most favored extension of the training.



The results of this study indicate that the period of respirator training may be associated with improvements in breathing and speech behavior in this group of children with cerebral palsy but, because of the few children studied, the conclusions are to be regarded as tentative.

**Egbert, James H., "The Effect of Certain Home Influences on the Progress of Children in a Speech Therapy Program," Stanford U.\***

This study investigated the problem of whether factors within the home had affected the progress in a public school system therapy program of children with functional articulatory defects.

Speech therapists from the Seattle School System selected 31 pairs of children from their case loads, and the writer checked the pairing during an examination of the children. The two groups of children differed in that those in one group made superior or above-average progress prior to the pairing, while those in the second group made below-average progress. The matching of the pairs of children as to sex, grade in school, and therapist was exact, and the pairing was comparable in relation to age, school achievement, and number and severity of sounds which were faulty prior to speech therapy. The groups were comparable in intelligence. Subjects were excluded who revealed: organic causes for the speech disorder, severe illnesses during the speech therapy, hearing losses, or bilingual background. The major unknown factor in both groups was the influence of the home on the speech therapy program.

The writer utilized a questionnaire for interviewing the mothers concerning factors in the home not directly related to the speech program that may have affected the progress of the children and concerning parental participation in the speech program.

The results of the study indicated that effective parental cooperation had had a positive relationship to more rapid progress in articulation therapy. Significantly more mothers of the children who made above-average or superior progress in articulation therapy had: (1) received meaningful and clear information from speech therapists concerning the children's speech problems; (2) utilized techniques in home speech lessons that are considered by authorities in the field of speech correction to be desirable; (3) used desirable methods of motivating their children to correct faulty speech patterns; (4) submitted case history information to the speech therapists; and (5) en-

couraged their children in the development of objective attitudes toward the speech problems. On the other hand, significantly more mothers of the children who made below-average progress indicated they had: (1) used methods considered by authorities to be undesirable in an attempt to motivate their children to correct faulty speech patterns; and (2) tended to dominate their children through administering frequent and injudicious punishment, maintaining overly high or unrealistic standards, and maintaining an atmosphere of over-protection or over-supervision.

**Falck, Frank James, "Interrelationships among Certain Behavioral Characteristics, Age, Sex, and Duration of Therapy in a Group of Stutterers," Pennsylvania State U.\***

Most investigations of the phenomenon of stuttering have considered a single aspect of this complex behavior in a limited sample of the stuttering population. Conclusions from these investigations generally have been based on analyses of group mean tendencies with little, if any, attention being given to individual differences among the stutterers studied.

This investigation of 69 stutterers, ranging in age from 5 to 59 years, was designed to determine the relationships that existed among certain behavioral characteristics, age, sex, and duration of therapy. Specific areas investigated were Adaptation (Word and Passage), Predictability, Perseveration, Personality (Type and Direction of Reaction to Frustration), Stuttering Symptom, Severity (Self Rating, Severity Rating, and "Self-Evaluation"), Sex, Age (Chronological and Stuttering), and Duration of Therapy.

Although some of the obtained correlations indicate statistically significant group relationships, predictions of individual behavior should not be made on the basis of them. No consistent pattern of behavior was revealed which might describe all stutterers. Instead, the heterogeneity of the obtained results emphasizes differences which exist among stutterers and suggests that caution be exercised in the interpretation and application of results of previous research which have been determined employing statistics based on group mean tendencies.

The following experimentally oriented conclusions were drawn:

1. Basic differences exist between single word lists and written passages as stimuli for adap-

tation investigations. Therefore, considerable care should be exercised in selecting adaptation stimuli to avoid possible experimental bias.

2. Stutterers, not stuttering in response to word list stimuli are younger, less severe, show clonic symptoms, and evaluate their severity accurately. Therefore, results of studies where they have been screened out should be qualified accordingly.

3. Sex is not related significantly to any of the variables investigated. Therefore, less control of sex ratios may be indicated in future studies in these areas.

The following therapeutically oriented conclusions were also drawn:

1. Stuttering predictability correlates significantly with adaptation. Further research directed toward determining the effect on severity and adaptation of increasing the ability to accurately predict stuttering is indicated.

2. Realistic "self-evaluation" correlates significantly and negatively with severity. Further research, directed toward determining the effect on severity of developing more realistic self evaluation of severity is indicated.

3. Emphasis of the barrier in the reaction to frustration correlates positively with severity and with the tendency to evaluate severity unrealistically. It correlates negatively with stuttering age. Further research, directed toward determining the effect on severity and self evaluation of speeding up the process of de-emphasizing the barrier in the reaction to frustration is indicated.

4. Chronological and stuttering age correlate positively with ego-defensiveness. This might indicate the need for psychotherapeutic help in this area for older stutterers.

5. Perseveration correlates positively with the tendency to demonstrate tonic blocks. Further research is indicated, directed toward determining whether perseverative tendency can be modified through training and, if so, whether modification might result in the use of a stuttering symptom less severely rated.

**Falck, Vilma T., "Selected Factors Related to the Ability of Cleft Palate Speakers to Convey Information," Pennsylvania State U.\***

The purpose of this investigation was to determine the relationships between the ability of cleft palate speakers to communicate information verbally and their speech intelligibility, nasality in connected speech, degree of defectiveness, and articulation.

Thirty adult male cleft palate speakers re-

corded an informative lecture on "Birds" and a phonetically balanced intelligibility word list. In addition, a phonetic analysis was made of each subject's speech. Each recording was presented to a group of inexperienced listeners who were tested on the lecture information and the intelligibility test words. In this manner, an Information Transfer score and an objective Intelligibility Score were obtained for each subject.

Three experienced clinicians, employing a seven point scale, rated intelligibility, defectiveness, and nasality of the cleft palate speakers by listening to the recorded lectures. An Articulation Index and an Articulation Score were obtained for each subject from the results of the phonetic analysis. The Articulation Score differed from the Index in that it was calculated by counting the number of correctly produced consonants tested by the Bryngelson-Glaspey cards, while the Articulation Index took into account the relative frequency of occurrence of consonant sounds.

Coefficients of correlation were computed to determine the interrelationships among measures of Information Transfer, Intelligibility, Defectiveness, Nasality, and Articulation. The results indicated that all interrelationships between these measures are statistically significant beyond the 1% level. Specific findings were:

1. Significant relationships were found between Information Transfer and Intelligibility Score (.70), Intelligibility Rating (-.67), Defectiveness Rating (-.68), and Nasality Rating (-.66).

2. Significant relationships were found between the objective Intelligibility Score and Intelligibility Rating (-.84), Defectiveness Rating (-.76), Nasality Rating (-.77), Articulation Index (.77), and Articulation Score (.82).

3. Significant relationships were found among the three subjective ratings of cleft palate speech. Intelligibility Rating and Defectiveness Rating correlated .89, Intelligibility Rating and Nasality Rating .87, and Defectiveness Rating and Nasality Rating .87.

4. Significant relationships were found among the three subjective ratings of cleft palate speech and the Articulation Index and Articulation Score.

Because the measures of intelligibility, nasality, defectiveness, and articulation are significantly intercorrelated and significantly related to the ability to transfer information, it is difficult to consider these measures as independent quantities. These interrelation-

ships indicate that the labels so often used to describe cleft palate speech do not identify pure measures.

The following conclusions seem warranted:

1. Cleft palate speakers have greater difficulty in communicating information as the severity of their speech problem is increased.
2. Word intelligibility is significantly related to the ability to convey information.
3. Subjective ratings of intelligibility, defectiveness, and nasality are significantly related to the ability to convey information.
4. The ability of cleft palate speakers to convey information is significantly related to their consonant articulation. Their consonant articulation is significantly related to subjective ratings of their intelligibility, defectiveness, and nasality.
5. Articulation Index and Articulation Score, as computed in this investigation, correlated significantly; in addition, no significant difference resulted when either measure of articulation was compared with the other variables investigated.

**Frueh, Frank Xavier, "An Investigation of Speech Sound Detectability and Recognition Thresholds in Normal and Functional Articulatory Defective Speakers," Purdue U.\***

The purpose of this study was to investigate whether threshold differences existed between control and experimental groups with respect to three consonant threshold tests employing four continuant fricative consonants: (s), (f), (j) and (θ). Answers to two questions were sought: (1) Do differences exist between normal and defective groups relevant to the thresholds of detectability; (2) Do differences exist with respect to thresholds of recognition when the two groups have been statistically equated on the detectability measurement?

A total of 30 subjects participated: 15 students identified as defective speakers (experimental group), and 15 students identified as normal speakers (control group). The experimental group was composed of 15 males whose mean age was 20 years and 4 months. The control group was composed of 6 males and 9 females whose mean age was 19 years and 10 months.

The four consonant sounds and the single vowel (Λ) were tape recorded by a single male voice. The best example of each of these sounds was then dubbed so that sufficient lengths of tape were available to splice the

sounds into CV (consonant-vowel) combinations. These CV sounds were randomly ordered into a master reel of tape referred to as the detectability reel. Four examples of the (sΛ), (fΛ), (jΛ), and (θΛ) syllables were tape recorded and randomly arranged in two reels referred to as the ascending and descending recognition reels.

These recorded sounds were presented by a high-fidelity magnetic tape recorder to subjects who listened binaurally with headphones in a sound-treated room. The subjects were tested individually. Limited to the particular conditions under which the data were obtained and analyzed, the following conclusions are drawn:

1. No difference was found between the control and experimental group detectability threshold means.
2. No difference was found between the variances of detectability threshold measurements between the subjects in the control and experimental groups.
3. No difference was found in the variance of recognition threshold measurements between the control and experimental groups.
4. No difference was found between the slopes of the regression lines between detectability and recognition in the control and experimental groups.
5. No difference was found between the slopes of the regression lines between the detectability and descending recognition variables in the control and experimental groups.
6. No difference was found between the slopes of the regression lines between the detectability and ascending recognition variables in the control and experimental groups.
7. No difference was found between the variances of recognition threshold measurements for subjects in the control and experimental groups.
8. No difference was found between the mean recognition thresholds of the control and experimental groups.
9. No difference was found between the means of the methods of determining the recognition thresholds i.e., ascending vs. descending.
10. No differential effect was found attributable to the methods of determining the ascending and descending recognition thresholds, and the type of group tested.
11. The observed coefficient of correlation between the detectability and recognition thresholds was not significantly different from zero.

Abstract by M. D. STEER, Purdue U.

**Hansen, Halvor P., "The Effect of a Measured Audience Reaction on Stuttering Behavior Patterns," U. of Wisconsin.\***

The purpose of this experimental study was to investigate the effect of a measured audience reaction on stuttering behavior patterns. Each subject who participated in this study was presented with what he believed to be a true quantitative measure of audience reactions to his speech. The presumed audience reactions were presented to the subject by means of the Wisconsin Sequential Sampling Analyzer.

In this experiment, both the subjects and the audience believed that the latter's reactions were being recorded through the Analyzer. This was done by actuating individual control boxes providing for three reactions ranging from favorable through neutral to unfavorable. These reactions were presented to the subjects by means of appropriate lights and numerical counters on the panel board which was placed before them.

The subjects were 24 male and 6 female stutterers ranging in age from 18 to 35. All had received or were receiving clinical treatment for stuttering in the University of Wisconsin Speech and Hearing Clinic.

All the subjects participated in each of four audience-speaking conditions characterized by presumed different audience reactions. In each condition there were four speech situations: oral readings of two unrehearsed experimental passages and spontaneous descriptions of two unfamiliar photographs of familiar scenes. The experimental conditions were as follows:

*Condition I:* During the presentation of the material, the subject was presented with no data from the audience Analyzer as to the audience reaction.

*Condition II:* During this condition and also in Condition III, the subject was presented with the data from the Analyzer. In Condition II, during any time of recognizable stuttering behavior patterns, the experimenter presented "unfavorable" audience reactions to the subject by actuating the appropriate lights and counters. During the time of fluent speech, "neutral" reactions were presented. No "favorable" audience reactions were presented to the subject in this experimental condition.

*Condition III:* During the time of fluent speech, the experimenter showed the subject "favorable" audience reactions by means of appropriate lights and counters. During the occurrence of recognizable stuttering behavior patterns, "neutral" reactions were presented. No

"unfavorable" audience reactions were presented to the subject in this condition.

*Condition IV:* During the presentation of the material, no numerical data from the Analyzer as to the audience reaction were presented to the subject. Thus, Condition IV duplicated Condition I.

The findings of this experiment are summarized in these tentative conclusions:

1. There seemed to be a decrement in stuttering behavior patterns during a period of "favorable" audience reactions.
2. There seemed to be an increment in stuttering behavior patterns during a period of "unfavorable" audience reactions.
3. The "unfavorable" stimuli seemed to have a stronger affect than the "favorable" stimuli.
4. Audience reactions seemed to have greater influence on spontaneous speech than on oral reading.
5. The presentation of audience reactions seemed to influence the adaptation effect in stuttering.
6. This adaptation of the Wisconsin Sequential Sampling Analyzer seemed to provide useful data for the study of the effect of a measured audience reaction on stuttering behavior patterns.

**Hedges, Thayne Alden, "The Relationship Between Speech Understandability and the Diadochokinetic Rates of Certain Speech Musculatures Among Individuals with Cerebral Palsy," Ohio State U.\***

The purpose of this study was to determine the relationship of three diadochokinetic rates, length of phonation time and understandability among sixty individuals with athetoid and spastic types of cerebral palsy. Test material for diadochokinetic rates and length of phonation consisted of the syllables [pə], [tə], [kə], and the sustained [ʌ]. Test material for understandability consisted of fifty monosyllabic words capable of representation by pictures.

Measurements were made of the diadochokinetic rates and of phonation duration. Recordings of a randomized list of the test words for each subject were played to a panel of twelve trained judges. The judges were also required to identify the type of cerebral palsy from the speech samples.

Data employed were analyzed by a six variable multiple-correlation technique. The three diadochokinetic rates, length of phonation, understandability and type of cerebral palsy constituted the six factors in the design.



The judgments given in regard to type of subject were tabulated and computed in mean percentages of correct judgments.

Conclusions drawn from the analysis of results of this investigation were:

1. There is a statistically significant relationship between understandability and (a) diadochokinetic rate of the mandible and lips, (b) diadochokinetic rate of the tongue-tip movement, (c) diadochokinetic rate of the lingua-palatal movement, and (d) length of phonation.
2. Among individuals with cerebral palsy there is no statistically significant difference between athetoid and spastic types with regard to: (a) diadochokinetic rates, (b) length of phonation, and (c) understandability.
3. The diadochokinetic rate of the tongue-tip movement is the best predictor of understandability among the factors considered.
4. A panel of professionally trained judges give judgments no better than chance when asked to classify athetoid and spastic types of cerebral palsy by speech samples alone.

**Hess, Donald A., "The Effect of Pitch and Intensity Level on Perceived Voice Quality of Male Cleft Palate Speakers," Ed.D., Pennsylvania State U.\***

This investigation was designed to study the effect of pitch and intensity level on the perceived voice quality of male cleft palate speakers during their production of certain sustained vowels. Primarily, it tested the hypotheses that (1) when a pitch level higher than habitual pitch is employed there is a diminished degree of perceptible nasality, breathiness, harshness and hoarseness; and that (2) when intensity of phonation is increased there is a concomitant increase in perceptible harshness and hoarseness and a decrease in perceptible nasality and breathiness. Secondly, it permitted an analysis of inter-vowel differences for each of the four perceptible quality attributes, as well as the nature of the vowel-pitch-intensity interactive effects on perceived quality.

Tape recordings of 24 vowel-conditions were obtained from each of 15 subjects. At a standard distance of six inches from the recording microphone the subjects phonated each of six vowels: [a], [æ], [i], [u], [e], and [o], for 2.5 seconds under each of the following pitch and intensity conditions: (1) 75 db and habitual pitch; (2) 85 db and habitual pitch; (3) 75 db and a pitch level 1.4 higher than habitual pitch; and (4) 85 db and a pitch level 1.4 higher than habitual pitch. The 360

recorded vowel-conditions were randomized and played back for judgments of voice quality by trained auditors. A separate judgment session was held for each attribute under study.

In preliminary studies the frequency response of the recording and playback systems, as well as the experimental pitch and intensity conditions, had been determined. The test vowels represented the high, low and intermediate positions of the front and back vowels. All subjects had previously undergone voice change.

For each of the four voice quality attributes, an identical analysis procedure was followed. The design was factorial, with vowels, pitch levels, intensity levels and subjects in a  $6 \times 2 \times 2 \times 15$  classification. All F and t tests employed subject variation as the random factor. The reliability of the judgment data was established by several statistical checks. From the four separate analyses, the principal findings were as follows:

1. At the higher pitch level, the subjects were heard as significantly less nasal, less harsh, and less hoarse. Pitch was lacking in its effect on perceived breathiness.
2. At the greater intensity level the subjects were heard as significantly less nasal, less breathy, more harsh, and less hoarse.
3. The highest ratings of nasality were assigned to the high vowels, and each front vowel was judged as more nasal than its corresponding back vowel. At the 75 db level the low vowels were perceived as more breathy than the high vowels, and each front vowel was heard as more breathy than its corresponding back vowel. Each of the front vowels was heard as significantly more harsh than any of the back vowels. No particular pattern of vowel differences in perceived hoarseness was strong. Significant vowel-intensity interactions were observed for perceived breathiness and hoarseness.

**Larr, Alfred Louis, "An Experimental Investigation of the Perceptual and Conceptual Abilities of Children in Residential Schools for the Deaf," Syracuse U.\***

This experimental study was designed to test the perceptual and conceptual abilities of residential school deaf children with the use of clinical measuring instruments, to analyze the test performances, and to compare them with matched normal and retarded hearing groups.

Two experimental groups of 25 deaf students each were selected on the basis of mental age

scored on the Grace Arthur Point Scale of Performance Tests, Form II, and sex, to match an experimental group previously studied at the Rochester School for the Deaf in Rochester, New York. The first experimental group was chosen from the Missouri School for the Deaf and the second experimental group was selected at the California School for the Deaf at Riverside. Two control groups, one composed of normal students, and one composed of mentally retarded pupils, were selected by the same procedure from the schools of Springfield, Missouri.

The hypotheses examined were: (1) the visual perceptual organization of residential school deaf children resembles that of mentally normal and mentally retarded hearing children of the same age, (2) the tactual perceptual abilities of residential school deaf children resemble those of mentally normal and mentally retarded hearing children of the same mental age, and (3) the conceptual development of residential school deaf children differs from both mentally normal and mentally retarded hearing subjects of the same mental age.

To test the first hypothesis the following tests were used: (1) Marble Board I Test, (2) Marble Board II Test, and (3) Picture Test. The second hypothesis was tested with the use of the Tactual Motor Test, Part I, and the Tactual Motor Test, Part II. The last hypothesis was studied by analyzing the results of: (1) Color Form Sorting Test, (2) Object Sorting Test, and (3) Picture Object Test.

Analysis of the data indicates that:

1. The first hypothesis was confirmed by the results of this study with two groups of residential school deaf children. The deaf children were more mature in their performances on both Marble Board I and Marble Board II Tests. On the Picture Test, they were slightly less accurate than the hearing groups, but showed greater maturity in their background responses.

2. The second hypothesis was substantiated by the results of Tactual Motor Tests, Part I and Part II. There were no significant differences between the two experimental groups and the control groups on Tactual Motor Test, Part I. On Tactual Motor Test, Part II, the first experimental group performed in a manner similar to the control groups. However, the second experimental group showed less mature responses than the hearing groups.

3. The last hypothesis was accepted by the results of the Object Sorting Test and Picture

Object Test, but was not confirmed by the results of the Color Form Test.

The results of this study indicate that in the visual and tactual aspects of perception, residential school deaf children are not radically different from normal or retarded hearing children. Those differences that existed indicate that deaf subjects are more mature in visual and tactual perception. There was considerable variability in the test results. Larger samples should be tested in many areas of the country and the clinical instruments should be standardized in order that more definite implications for the education of the deaf may be obtained.

**Mange, Charles V., "Relationships Between Selected Auditory Factors and Articulation Ability," Pennsylvania State U.\***

This study investigated certain hearing abilities, assumed to include both end organ and cortical functions, in functional articulatory defective and normal speaking children and related these abilities to articulation defects.

Pitch, loudness and timbre discriminations were assessed through use of these sections of the Seashore Measures of Musical Talents. Auditory flutter fusion was examined through use of a continuous white noise stimulus interrupted by an electronic switch from 30 to 130 times per second. Synthesis ability (the ability to recognize words from presentation of single component phonemes) was examined by using isolated continuant phonemes presented in groups of three in the same order that they occur in simple words. No transitions from phoneme to phoneme were included. Phonemes were of the same relative duration as in the parent words. The ability was assessed when phonemes were expanded temporally by factors of eight, six, four, two and one.

Subjects were 35 fourth, fifth, or sixth grade functional re-defective children with no previous therapy, and 35 normal speaking children matched on classroom, intelligence, age and sex. All had normal hearing acuity.

Tests were administered to small groups by tape recordings presented through individual earphone sets. Articulation defective subjects were always tested with their matched normal speaking subjects. These results were obtained:

1. Synthesis ability was the only auditory factor found to be significantly related to number of articulation errors (partial  $r = .368$ ).
2. As the number of articulatory errors in-

creased there was an increase in the relative number of substitutions and a decrease in the relative number of distortions. Similarly, as the number of articulatory errors decreased there was an increase in the relative number of distortions and a decrease in the relative number of substitutions.

3. Synthesis ability was related to mental age although it seemed to be more than a reflection of mental age. The other auditory abilities did not show strong or consistent relationships to mental or chronological age. Subjects utilized in the study, however, had a restricted range of mental and chronological age. It is possible that some relationship exists between age factors and the auditory factors for subjects with greater age ranges.

4. Increased synthesis ability was related to an increased relative number of distortion errors and conversely, decreased synthesis ability was related to decreased relative numbers of distortion errors. The factors of mental and chronological age did not seem to be related to type of articulatory error.

5. No strong relationships were found among the five auditory abilities tested.

6. The re-defective children were found to be significantly inferior to the normal speakers in discrimination of pitch but not in any of the other abilities tested.

7. No differences in the dispersion of scores were found on any of the tests when scores of both groups were compared.

**Morrison, Sheila Graham, "A Study of the Reliability of Psychological Scaling of Defective Articulation in Children," Ohio State U.\***

The purpose of this study was to determine whether reliable quantitative measures of the severity of defective articulation could be obtained from ratings of one-minute samples of speech by trained individual observers. The samples were high fidelity tape recordings of the continuous speech of children, between the ages of five and ten, whose articulation represented a range of severity from normal to severely defective. Each one-minute sample was divided into short isolated speech segments and presented by tape recording to observers to be judged by the method of equal-appearing intervals. A nine-point scale, extending from one, for least severe, to nine, for most severe, was employed.

Segment lengths of five seconds and of ten seconds were selected by preliminary investigation. Severity scales for each of the two

durations were constructed from two sets of sixty segments each. Reliable median scale values for the sixty segments in each set were derived from the responses of groups of observers. Each severity scale consisted of four sets of nine segments each with one segment at each of the nine levels of severity.

Two groups of individual observers with ten in each group judged fifty one-minute speech samples. For one group the samples were presented in ten-second segments; for the other group the samples were presented in five-second segments. All segments of one duration were presented in pre-arranged random order. Each group was trained with the appropriate severity scale. A set of mean scale values of severity was computed for the fifty one-minute samples from the responses of each of the twenty observers. Reliability of individuals and differences between the two groups were evaluated.

The following conclusions were drawn:

1. Reliable mean scale values of the severity of defective articulation can be obtained from ratings of one-minute speech samples from the responses of a trained individual observer.

2. Mean scale values of severity of defective articulation which are precise with respect to placing one-minute speech samples in relative positions along the severity continuum can be obtained from the responses of a trained individual observer.

3. Absolute values of severity measures of defective articulation are not necessarily comparable from one individual observer to another.

4. Five-second segment and ten-second segment presentation of longer samples of speech result in equally reliable mean scale values of the severity of defective articulation.

**Naylor, Rex Vaughn, "A Study of the Effect of Voluntary Non-Fluency Upon Frequency and Rated Severity of Audible Characteristics of Stuttering," Ohio State U.\***

The purpose of the study was to evaluate the effect of a brief use of voluntary non-fluency upon frequency of stuttering and severity of audible characteristics of stuttering. Each of fifteen adult male stutterers made tape-recordings of three successive readings of a 500-word passage under each of the following conditions:

Condition I, reading without voluntary non-fluency; Condition II, reading with voluntary

non-fluency all words on which stuttering was anticipated or on which stuttering occurred; Condition III, reading with voluntary non-fluency a designated 10 per cent of the first 307 words, and without voluntary non-fluency during the final 200 words; Condition IV, reading with voluntary non-fluency a designated 30 per cent of the first 300 words, and without voluntary non-fluency during the final 200 words.

Four experimental passages were equated with respect to (1) length, (2) content, (3) readability and (4) likelihood of stuttering, in a manner that allowed comparisons among passages and between the first 300 and the last 200 words. Assignment of passages to conditions and order of conditions were each randomized independently for each subject. An interval of at least two days separated successive conditions for each subject.

Listening to the recorded passages in random order, the experimenter marked on copies of the passages words he believed to be stuttered in Conditions I, III and IV. He rated each stuttered word on a nine-point equal-appearing-intervals scale, with *one* representing least severe and *nine* most severe stuttering. Mean severity of stuttering on individual words was computed for each reading for each subject in Conditions I, III and IV. Comparisons between the first 300 and the last 200 words required adjustment of these basic measures.

A group of fourteen undergraduates untrained in speech pathology rated the severity of the second minute of each reading in Conditions I and II. They used a nine-point scale of severity but made ratings at consecutive ten-second intervals. Mean severity for each reading for each subject was computed from obtained median scale values of severity of the ten-second segments.

From analysis of the data, the following statements may be made:

1. Voluntary non-fluency, as used, probably has no important effect upon frequency of stuttering or upon the mean severity of audible characteristics of individual stuttered words during oral reading.

2. The adaptation expected with repeated readings of a passage occurs when voluntary non-fluency is employed on all feared or stuttered words and adaptation is measured in terms of over-all mean severity measures obtained from the responses of a group of observers untrained in speech therapy. When voluntary non-fluency is used on designated

words within a portion of each reading, adaptation in frequency of stuttering also occurs; however, when adaptation is measured in terms of mean severity of individual stuttered words, there is no evidence of the expected trend.

3. There is no evidence that adaptation trends, measured either in terms of frequency or of mean rated severity of individual stuttered words, vary with different amounts of voluntary non-fluency. Similarly, there is no evidence that the adaptation trend of over-all severity means obtained from responses of observers untrained in speech therapy is affected by the use of voluntary non-fluency.

4. When the stutterer chooses his own pattern of voluntary non-fluency during oral reading, the speech sounds more severely stuttered to the listener untrained in speech pathology than when the stutterer employs his usual manner of stuttering.

5. Individual stutterers apparently respond differently to the use of voluntary non-fluency with respect to its effect on the frequency and the severity of audible characteristics of their stuttering.

**Penston, Edward M., "A Study of the Effects of Thiamine on Children with Speech Non-Fluency," U. of Florida.\***

The purpose of the study is to investigate the effect of thiamine on children with speech non-fluency, using recommended controls for determining thiamine status through assay and dietary history, and determining speech improvement by relatively quantitative measures.

The age of the children used as subjects ranged from 3.0 to 7.1 years. The 32 "non-fluent" experimental subjects and 22 "fluent" control-subjects were selected from a pre-screened group of 1,352 children. Parents were informed that the study was concerned with an investigation of the relationship between nutrition and general speech development. The approval for use of the child in the experiment was obtained from the child's physician or pediatrician.

The experimental design consisted of two groups of non-fluent, experimental subjects which were counterbalanced, and a third group consisting of fluent control subjects.

Group I, consisting of sixteen non-fluent subjects, received 25 mg. of thiamine three times daily for a period of five or four weeks.

Group II, consisting of sixteen non-fluent subjects, who were matched with subjects in Group I as rigidly as possible in regard to



age, sex, socio-economic status, and degree of non-fluency, received the placebo during the first experimental period. During the next period, the subjects in this group received 25 mg. of thiamine three times daily.

Group III, consisting of twenty-two fluent control subjects, was matched with non-fluent subjects in the manner already mentioned.

Changes in speech symptoms or degrees of non-fluency, were determined by a professional and trained panel consisting of as many as eleven, and a minimum of seven judges who were either speech pathologists or graduate students in speech pathology. A five point rating scale was used and all observations were done through one-way vision.

In order to ascertain a possible relationship between changes in speech fluency and changes of thiamine status, three twenty-four hour urine samples were obtained for the purpose of thiamine assay. These results were then compared to the amount of each subject's thiamine intake which was determined by means of a dietary history. The thiamine level was then studied in relation to the speech fluency as determined by the panel. Several conclusions were reached.

1. There appeared to be no consistent, significant difference between those subjects judged as non-fluent and those judged as fluent.

2. In general, there appeared to be no justification for stating that thiamine had an observably favorable effect upon speech non-fluency of the subjects involved.

3. There appeared to be no justification for stating that thiamine had an observably unfavorable effect upon the speech non-fluency of the subjects involved.

4. The results of this investigation would seem to indicate that there was some additional support for the previous studies which have found no physical differences between those individuals who stutter or are non-fluent and those who are relatively fluent.

Abstract by LESTER L. HALE, U. of Florida

**Sharp, Florence Agnetta, "An Experimental Study of the Diagnostic Value of Vocal Cues in Psychosis," U. of Southern California.\***

This study proposed (1) to determine the extent to which the psychotic personality could be identified on the basis of voice when the language factor was held constant, (2) to analyze the voice attributes associated with the judgment of the psychotic and nonpsychotic

subjects, and (3) to determine if there was any significant difference in judging ability among the judges individually or by groups.

The experimental design was fashioned by the following clinical hypothesis stated in the form of questions requiring resolution: (1) How accurately can judges as individuals determine the presence of psychosis from voice? (2) If some judges are better than others in judging psychosis from the voice, is this skill related to specific experience or training? (3) Are psychiatrists or speech experts better judging groups than laymen? (4) Is there a better judging group, in judging psychosis from voice, than either the psychiatrists or the speech experts? (5) If the psychotic subjects can be recognized by their voices, what voice attributes do the judges use in making these identifications?

Voice records were made of 32 psychotic subjects (experimental group) and 32 nonpsychotic subjects (control group). Twenty judges—psychiatrists, speech experts, and laymen—made judgments from voice recordings as to the condition of the subjects (psychotic or non-psychotic) and their voice attributes.

*Summary and Conclusions:* (1) Judges range in their ability to judge psychosis from voice from those who do no better than chance guessing to those who show superior ability. Voice defects are a symptomatic choice for only certain schizophrenic reaction, paranoid type, patients. (2) A priori decisions cannot be made regarding a person's ability to judge psychosis from the voice on the basis of experience with psychotic subjects or speech training. Empirical evidence is the only criterion. (3) As judging groups, neither psychiatrists nor speech experts are better than laymen in judging psychosis from voice. (4) Judges chosen empirically for their judging ability are a better judging group than judges chosen on the basis of their experience. A group of these "best" judges can be considered an evaluative instrument of reliable and superior ability. (5) Judges use the following voice attributes most often as indications of psychosis: "monotony of pitch," "jerkiness of rate," and "monotony of loudness," as well as judgments of "inappropriate affect" and "does not appear to comprehend" (reading material). Judges use "meaningful variations of pitch, rate, and loudness" as well as judgments of "appropriate affect" and "appears to comprehend" (reading material) as indications of normalcy. (6) The relationship between the judgments of voice defect and the actual psychotic condition (schizophrenic reaction, paranoid type) is in

reality neither as consistent nor as high as judges assume. The relationship between the judgments of normal voice attributes and the actual nonpsychotic condition is in reality neither as consistent nor as high as judges assume. Some voice attributes do not appear to be specific to either the psychotic or non-psychotic conditions.

Abstract by LEE TRAVIS, *U. of Southern California*

**Yantis, Phillip Alexander, "Effects of Inner Ear Pathology on Aural Overload," U. of Michigan.\***

The purpose of this study is to compare the differences between the mean thresholds of aural overload of a group of human normal ears and a group of abnormal ears with clinically verified inner ear pathology. The hypothesis tested is that ears with inner ear pathology will become overloaded at a lower intensity level above their own threshold of audibility (and thus demonstrate a narrower dynamic range of linear response) than normal ears.

Twenty-one human subjects with various types of hearing losses were given the following tests in a sound-insulated environment: (1) a pure tone audiometric examination, both air and bone conduction, (2) loudness recruitment tests, when possible, using either or both of the monaural and binaural equal loudness balance techniques, and (3) the threshold of aural overload test. The latter procedure was carried out using the "probe-tone" technique, and employing calibrated acoustic equipment. A probe tone, which differs by a few cycles per second from the first aural overtone of the fundamental test tone, is simultaneously introduced into the ear with the test tone. When the fundamental tone (either 1000 or 2000 cycles per second) is loud enough to overload the ear, then the probe tone of approximately the same intensity appears to beat with the subjective octave of the fundamental. The subject hears beats in the background of the fundamental tone. The level at which the subject hears the beats 50% of the time is taken as the threshold of aural overload, and represents the upper extremity of the dynamic range of linear response to pure tones.

The following results were obtained: (1) The mean threshold of aural overload at 1000 cps in 145 normal ears was 52 decibels above each subject's threshold of audibility for this frequency. The mean was 57 db above threshold

at 2000 cps for 133 normal ears. (2) Twelve ears having inner ear pathology had a mean overload threshold of 14 db at 1000 cps; the mean was 17 db for 17 ears with this pathology tested at a fundamental frequency of 2000 cps. All of the ears testable for recruitment in this group demonstrated the phenomenon either partially or completely. (3) The difference between the mean thresholds of distortion of the group with inner ear pathology and the normal group was highly significant at both 1000 and 2000 cps. There was no significant lowering of the mean thresholds of aural distortion in a small group of ears with middle ear pathology or retrocochlear (VIIIth nerve) pathology from the normal means.

Two general conclusions can be drawn from the study: (1) A lowered threshold of aural overload (i.e., a restricted dynamic range of linear response to pure tones) is indicative of inner ear pathology in clinically diagnosed abnormal ears. (2) There seems to be a strong interrelationship between the presence of loudness recruitment and a low threshold of distortion.

## VII. Speech Education

**Brooks, Courtney Perren, "Agreement of Selected Judgments of Speech Proficiency of Prospective Teachers," Stanford U.\***

The purpose of this study was to investigate the uniformity of current practices and standards in the speech proficiency testing of credential candidates in selected teacher-training institutions in California. The investigator consulted relevant published and unpublished materials and interviewed appropriate persons in each of thirteen institutions in order to gather data on their speech proficiency testing programs and practices.

Forty individuals, currently serving as judges of the speech proficiency of teacher candidates in the institutions participating in the study, rated eight recordings of students reading a uniform passage, in order to provide the data on the agreement of judgments. These judges, using a rating scale with both broad and fine discriminations, rated the recordings on two occasions, with an interval of six weeks between the judging sessions, so that the consistency of judgments could also be determined.

The data on current practices in the speech proficiency evaluation of credential candidates showed that in ten of the thirteen participating institutions a credential may not be granted until a candidate has received a satisfactory

rating on his speech. In eight institutions, some speech course work is required of all credential candidates; in the remaining five institutions, no speech course work is routinely required of all credential candidates. Eight of the institutions use a single judge at any one evaluation session; three institutions use the averaged ratings of a panel of three judges; one institution uses the averaged ratings of a panel of five judges; and the remaining institution requires a speech course for teacher candidates rather than a speech proficiency test.

The results of the judgment data of this study indicated that the forty judges as a group agreed substantially in their rating of the general "adequacy" of the voice and articulation illustrated in the eight recordings used. There was also evidence of considerable consistency of the evaluations of the general "adequacy" made by the forty judges both as a group and as individuals in the test-retest situation. Lack of agreement among judges became apparent when the evaluations of judges within institutions, and of judges from institution to institution were considered, for some judges tended to rate higher or lower than others. There was clearly less agreement among judges in the institutions which use the rating of a single judge from a committee of judges, at any one testing session, than among testing situations in institutions where the averaged rating of a panel of three or five judges is used to evaluate the speech proficiency of teacher candidates.

The results of this study with respect to the use of a rating scale requiring fine discriminations showed that these discriminations did not conclusively and consistently provide adequate diagnostic information, or the reasons why a particular rating was given. The results of these data also indicated that the use of a single general rating would be as stable a representation of the judgment of voice and articulation proficiency as the use of a number of ratings of specific items.

**Cain, Wendell, "Speech Proficiency as a Factor in Teacher Certification," U. of Denver.**

It was the purpose of this study to discover the following factors within the area of speech proficiency requirements as set forth by teacher-training institutions: (1) To what extent do teacher-training institutions require speech proficiency as a prerequisite for teacher certification? (2) What techniques are used in de-

termining the speech proficiency of the teacher-candidates? (3) What department within the institution is responsible for the administration of the speech proficiency test? (4) What basic elements of speech are considered fundamental for adequate speech for the teacher-candidates? (5) What specific steps are taken to improve the speech deficiencies of the prospective teacher?

The questionnaire inquiry method of collecting data was used in this study. The problem was delimited to the 283 member institutions of the American Association of Colleges for Teacher Education. This organization was selected because the member institutions supply more than fifty per cent of the new teachers entering the profession each year. The data collected from 251 institutions (88.7 per cent) were classified for analysis, and numerical tabulations were made in regard to the questions in the statement of the problem. The results showed that over 90 per cent of those schools were interested in the speech proficiency of the prospective teacher. More specifically the results showed the following:

1. There were 193 schools (76.9 per cent) that considered speech proficiency to be a factor toward recommendation for teacher certification.
2. It was found that 121 schools (62.7 per cent) of those affirmatively classified did require a speech examination of all teacher candidates.
3. The most frequently used methods for determining adequate speech were (a) required speech course(s), (b) interview, (c) clinic test, (d) platform speaking test.
4. The speech departments in 145 institutions are responsible for administering the speech proficiency test. In 22 institutions the speech departments work with the education departments in testing for speech proficiency. Therefore, the speech departments in 167 schools are concerned with testing the speech proficiency of prospective teachers.
5. The basic elements considered in speech proficiency were (a) articulation and enunciation, (b) agreeable voice quality, (c) correct pronunciation (d) adequate projection, and (e) absence of fear and timidity.
6. It was found that 137 schools, 70 per cent, did provide a means for removing the speech deficiencies of the prospective teacher by referring the student to speech course(s) and clinical therapy.

Abstract by ESTHER R. WILKINSON, U. of Denver

**Carruth, Hayden Kenna, "Curricular Speech in Michigan High Schools," U. of Michigan.\***

The purpose of this dissertation was to present an evaluation of the status of curricular speech in the accredited public high schools of Michigan in 1948-49, an evaluation of the academic training of the teachers of speech in these schools, and to compare these results with the findings of Calvin O. Davis published thirty years earlier, in 1919.

The questionnaire method was used in each phase of the research. All public accredited high schools in Michigan reported whether or not speech was taught in their curricula. Schools offering speech supplied detailed information as outlined below. Ninety per cent of all persons teaching one or more classes of speech supplied data on their undergraduate and graduate training in speech.

It was found that 266 (56%) of the 473 public accredited high schools in Michigan taught one or more courses in speech. Approximately 24,000 students were enrolled in almost 1,000 speech classes. That is, 14% of the pupils in schools offering speech were in speech classes. Two-thirds of all speech enrollments were in the basic course. Other area enrollments were: dramatics, 15% (of all speech enrollments); advanced speech, 8%; radio, 7%; debate-forensics, 3%. More than two-thirds of speech enrollments were in one-semester courses, most of the remainder being in full-year courses. Ninety per cent of speech elections occurred in schools where only tenth, eleventh, and twelfth graders were admitted to speech classes. Of 266 schools offering speech, 168 offered only one course. Larger schools were at an advantage, both in the likelihood that speech would be offered, and in the variety of types of speech courses taught.

With respect to the college preparation of the 332 persons teaching one or more classes in speech, it was found that all reporting teachers held bachelor's degrees, and 30% held master's degrees. Forty-one per cent had majored in English, 30% in speech. However, in total preparation in speech (including undergraduate and graduate work) 45% of reporting teachers had training equal at least to a major (24 semester hours) in speech. Ninety-six persons taught speech half time, or more; 156 had one speech class in their daily schedule. The English-and-speech combination was most usual in mixed schedules.

This study revealed a growth in curricular speech education among Michigan schools. The

Davis report indicated that 25% of North Central Association schools in Michigan offered speech in 1919. The present study found that 82% of NCA Michigan schools were teaching speech in 1948-49. It appears, further, that Michigan is currently favorably situated when compared with other states where data are available on curricular speech education in the high schools, and on the preparation in speech of teachers of speech. Finally, data reported here suggest that a broader speech program could have been carried on in the schools of Michigan by qualified teachers of speech who were actually in the schools at the time of this survey.

**Minchew, Elmer Reid, "The Organization and Administration of a Program of Speech Improvement for the Elementary and Secondary Schools of Louisiana," Louisiana State U.\***

A survey of the status and scope of speech education in the elementary and secondary schools of the nation in general and of Louisiana in particular has revealed that many schools have failed to include a progressive and systematic program of speech improvement in their general program of education. This apparent neglect of one of the oldest academic disciplines at the elementary and secondary levels of instruction has been the reason for the present study. An attempt has been made, first, to determine the place of communication, both written and oral, in a program of general education; and second, if such a place seems to be of sufficient significance, to develop a logical plan for the organization and administration of a program of speech education, as a vital aspect of the whole problem of communication.

"The organization and administration of a program of general speech improvement for the elementary and secondary schools of Louisiana" is the result of an analysis of the available literature on the subject of speech education. This literature has included state department of education bulletins and courses of study, articles in speech education and other educational journals, and books by authorities in the field of speech education and of education in general; of personal interviews with classroom teachers, speech therapists, and school administrators at the several levels of instruction; of personal interviews and conferences with professors of speech, professors of education, and with deans of departments of languages and speech.



A progressive and systematic program of speech improvement has been based on data which have established that speech improvement is essential to a program of general education, that the objectives of speech education are essentially identical with those of general education; that speech improvement for all children from the first grade through the twelfth grade is concerned with improvement in the auditory and visible aspects of speech through which thought is communicated by the use of spoken language; that speech improvement is dependent on learning experiences which are peculiarly adapted for effective oral communication under the direction of classroom teachers, and of speech teachers, both of whom are properly qualified either through pre-service or in-service training; that it is the responsibility of the teacher training institutions to provide sufficient speech education for their education majors to direct a program of speech improvement in the classroom; and that it is the responsibility of the speech departments to provide a broad speech education background for their speech majors to enable them to supervise a program of speech improvement at the school level, and for speech therapists, who will be able to direct the program of speech correction for children who have serious speech disorders.

**Popovich, James E., "A Study of Significant Contributions to the Development of Creative Dramatics in American Education," Northwestern U.\***

The purpose of this study was to investigate the significant contributions which were made to the development of creative dramatics in American education. It also explored the various attempts and experiments that were made in education which resulted in the development of an activity known today as creative dramatics.

The study revealed certain trends in education which produced policies and innovations significant in the development of creative dramatics. These advanced the *concept* and the *use* of creative dramatics techniques in teaching. They included: (1) the object-teaching methods which A. E. Sheldon recommended and utilized in the schools of Oswego, New York; (2) the Colonel Francis W. Parker philosophies and their influence on the work of John Merrill in the Parker School; (3) the changing elementary school philosophies which gave rise to the activity school and the progressive education movement and which incorpo-

rated the free use of dramatization (particularly as evidenced by the work at John Dewey's experimental school at the University of Chicago); (4) the concepts of William Wirt and the work-study-play philosophies as practiced in the auditoriums of platoon schools; (5) the experiments by Winifred Ward at Northwestern University and in the public schools of Evanston, Illinois; and (6) the teaching of creative dramatics methods in American colleges and universities in order to evaluate the significance of their influence.

Furthermore, the new educational philosophies of the late nineteenth and early twentieth centuries constituted a fundamental contribution which made possible later a general acceptance of the concepts of creative dramatics. Sheldon's utilization of Pestalozzian theories, his emphasis on communication and discussion as classroom methods, and his application of these through crude attempts at improvisation gave an initial impetus to the development of creative dramatics. Colonel Parker's preoccupation with improvised activities and his accenting the work on speech and oral expression for children did much to further these concepts. The early crude attempts at creative dramatics had varying justification by the educators. Initially, Sheldon used improvisation as a method of teaching "moral lessons." Parker recommended it for use in teaching language, Dewey advocated it as a way of synthesizing into one activity the materials learned in various subjects, while Wirt employed it as an integral part of the school organizational mechanics.

The work at Parker School by John Merrill and in the auditoriums of Gary, Indiana, by Mildred Harter Wirt greatly advanced the development of creative dramatics because they changed the emphasis from utilizing the dramatic instinct in teaching children to using it as a technique in drama *per se*. But Winifred Ward's experiments in the Evanston schools were the most significant of all contributions to the development of creative dramatics. The success of her methods, her promulgation of the creative dramatics techniques, her subsequent prolific writings, and her leadership nationally in the children's theatre movement did much to popularize and to win wide acceptance of the techniques and philosophies of creative dramatics.

**Rasmus, Ward Thorvel, "Conceptual Trends in Voice and Diction Training in Ameri-**

**can Colleges and Universities," Stanford U.\***

The influence of speech delivery, which in large measure involves vocal usage, has been recognized since ancient times. During the interim period between the ancients and the moderns, however, training in voice and diction and general speech education have rarely fused into a unity of purpose without some tension. Even at the present time, authorities do not agree on such issues as (1) who should study voice and diction, (2) when it should be offered, and (3) how it should be taught. It was, therefore, thought that an historical perspective might help to interpret the present status, to avoid past mistakes, and possibly to predict future trends.

More specifically, this study attempted to identify, trace, and analyze the concepts of voice and diction as a discipline in American colleges and universities from the founding of Harvard in 1636 to the present. Since the roots of American higher education, however, came from the medieval university which in turn drew from the ancients, the study also reviewed the concepts of oratory and eloquence in general and of voice and diction in particular held during the Greek, Roman, Medieval, and Renaissance periods.

In the concept of this study, *voice* refers to the means by which all vocal phases of speech activity are performed and communicated, including pitch, quality, expressiveness, loudness, et cetera. *Diction* denotes the articulation of individual speech sounds and their synthesis into pronunciation but excludes any connotation regarding sentence structure or choice of words. The term *concept* includes the ideas, thoughts, or opinions held concerning voice and diction as a discipline. The terms *voice and diction*, when used together, refer to a single course or discipline and not to separate entities.

The study drew from the following sources: histories of education in general; histories of colleges and universities; college catalogs, bulletins, and presidential reports; histories of rhetoric, public address, and oral interpretation; biographies of orators and speech teachers; personal interviews; and college texts in public address, oral interpretation, elocution, and voice and diction.

From these sources, the study first explored the underlying rationales which have been dominant in the teaching of voice and diction. Second, it traced the roots of some of the currently prevalent voice exercises and drills.

Third, it examined the relationships that have existed between training in voice and diction and the general college curriculum. Fourth, it sought to discover what relationships have existed between the voice and diction characteristics taught in the colleges and those manifested by selected prominent speakers of the different periods. Last, it has attempted to examine the present status of voice and diction as a discipline and it has offered some predictions regarding future trends.

**Sherman, Sam, "A History of Speech Education in New Orleans Public Elementary and Secondary Schools," Louisiana State U.\***

Speech training in New Orleans logically divides itself into the period before 1841, for social and cultural backgrounds; the formative period from 1841 to 1861, for New England influences; the Civil War-Reconstruction period for elocutionary aspects; the period of transition from 1905 to about 1925; and the modern period. These questions are raised: How much speech was taught and at what levels? How does the program vary in each period? Who were the teachers and what was their own training? What are the present trends and what are their implications?

Information was drawn from official sources such as minutes of board meetings, records of school officials, state and parish courses of study, and acts of city and state governments. Interviews and letters were used, and the libraries in New Orleans and at the State University were drawn upon freely.

Before 1841 there was no public school system, education being almost entirely in the hands of religious and private institutions. The first teachers were Capuchin monks, Jesuit priests and Ursuline nuns. Two modes of speech instruction were dominant, the classical rhetoric of the Jesuits and the Port Royalist training in the vernacular by the Ursulines. The public school system of New Orleans was born in 1841 as a result of the desire of leaders to give their children an English education and to prepare them for civic duties.

Speech education for Negroes was begun in 1862. Oral reading, spelling, and elocution were taught by white teachers from the North. When southern control was restored in 1877 speech education became a part of the new program to strengthen regionalism and to overcome illiteracy. New immigrations from Europe forced attention to the improvement

of speech. Itinerant teachers of elocution brought with them systems of instruction influenced by Austin and later by Rush and Delsarte. McGuffey's elocutionary influence on reading was felt for three decades after 1869.

The years from 1905 to 1927 form a period of transition. During these years academic independence came to speech when a separate Department of Expression with a separate course of study was established by 1909. A significant phenomenon of this period was the private schools of speech for public school teachers. Among these schools were the New Orleans College of Oratory operated by Lily C. Whitaker and the New Orleans School of Speech and Dramatic Art operated by Bernard T. Hanley, which issued normal school certificates and Bachelor of Oratory degrees.

The modern period of speech education in New Orleans stems from a course of study for elementary schools adopted in 1927 and a course for high schools adopted in 1928. The 1927 course emphasized correct speech models and a linguistic approach to the correction of speech errors. The 1928 course for high schools shows the influence of the *Course of Study in Speech Training*, edited by A. M. Drummond for the National Association of Teachers of Speech. From 1933 to the present the chief influences on speech education have been the courses of study issued by the State Department of Education. These stressed the Woolbertian elements of *Thought, Language, Voice, and Action*, and gave prominence to the correction of common errors in speech. New Orleans high schools offer training in Fundamentals, Public Speaking, Debate, and Dramatics.

The new courses of study in English emphasize oral communication. At least one-third of the work done in English classes must be devoted to speech activities. Unfortunately, while certification as a teacher of speech requires eighteen hours of specialized speech training, certification in English requires only twenty-four hours in English and none at all in speech.

**Stevens, Harold K., "A Survey of Drama Curriculums, Programs and Facilities in Washington Colleges and High Schools," U. of Denver.**

The main purpose of this study of dramatic activities and curriculums of Washington state high schools and colleges was (1) to determine the adequacy of the present teacher-training programs in the field of drama in the state

institutions, (2) to evaluate the drama curriculums, programs and facilities in the secondary schools, and (3) to make certain recommendations for the improvement of the factors involved in (1) and (2).

The importance of this study centered around the need to determine the quantity and quality of student training, to determine the needs of prospective teachers, and to determine how the dramatic arts teacher could improve the status of dramatics educationally and how he could organize professionally for improved standards.

The data used in this study were derived from the following sources: (1) the newly passed certification laws, (2) the catalogs, bulletins and other publications of the colleges and universities in Washington state that were certified to train students for the teaching profession, (3) a two page questionnaire sent to all the secondary schools of the state with enrollment larger than fifty students; (4) educational writings.

Criteria were established for examination of the following: (1) institutional and departmental objectives in drama where teaching training was concerned, (2) objectives of secondary school administrators, (3) the training needs of the dramatic arts teacher, (4) student growth in a program of dramatic arts.

Several broad concepts emerge from this study that are related to the certification of teachers, to curricular demands of the teacher in training and to the actual conditions as they exist among the high schools of the state.

Washington State Certification laws encourage professional preparation of a general rather than a specialized nature. Although the law specifically states that a teacher must perfect his teaching skills, the majority of Washington colleges did not offer sufficient drama courses on the graduate level. Only three institutions in Washington offered courses to train teachers by standards recommended by the National Educational Theatre Association. Administrators tended to favor these schools as a source of teachers.

Although 98 per cent of the high schools produced an average of one play each semester, 72 per cent of the same schools had no speech arts teacher; 8 per cent employed a teacher to devote part time to drama, often offering a dramatics course as well as some group approach to the activity with more benefits educationally and culturally to the student; 16 per cent employed a full time teacher in speech and drama. In only 7 high schools was it possible to major or minor in drama.

Teachers of dramatics tended to have longer tenure, therefore job opportunities were limited.

Fifty-five per cent of the high schools offered courses in speech, only 16 per cent in dramatics. Administrators favored objectives in speech over those in dramatics, making extensive preparations in speech necessary in order to qualify for the majority of positions.

Abstract by KATHARINE G. RANDOLPH, *U. of Denver*

**Wick, Robert H., "Concepts and Uses of Discussion in Methods Courses in the Preparation of Secondary School Teachers," State U. of Iowa.\***

The purpose of this study was threefold: (1) to find what methods teachers think "discussion" is, (2) to find what use they make of discussion in their classrooms in the preparation of secondary school teachers, and (3) to find whether they are teaching discussion as a method of teaching and learning.

In an attempt to accomplish the purpose of this study, an examination of literature in speech and education was made, interviews were held with some methods teachers, and a mail questionnaire was formulated. Most of the data used in this study were based on 480 completed questionnaires, or 64 per cent, of the 750 questionnaires sent out.

The writer concluded that most of the methods teachers had a reasonable understanding of the concepts of the discussion method.

Many of the methods teachers used the discussion method part of the time in conducting their methods courses, and have attempted to teach prospective secondary school teachers about discussion as a method of teaching and learning.

The preponderance of evidence furnished by the methods teachers seemed to favor the concept of problem solving as the goal of discussion in the classroom, but a number of the methods teachers reported that the goal to be desired was merely a sharing of informa-

tion. This same difference of opinion regarding the problem-solving concept was found to exist among authorities. The methods teachers were in much closer agreement with the other concepts of the discussion method as stated in the questionnaire, namely, the co-operative group nature of discussion; oral nature of discussion; stimulation, guidance and supervision of the teacher; focusing on a problem; and preparation for discussion.

Methods teachers seemed to favor the use of the discussion method in the secondary school classroom and have encouraged their prospective teachers to use the method.

The greater percentage of these methods teachers indicated that they had conducted their classes by this discussion method from one-fourth to three-fourths of the time and that they had taught about the discussion method. Many of them had taught about discussion by actual practice in the classroom rather than by merely talking about it.

Most of the methods teachers reported that the methods textbooks they used gave an inadequate treatment of the discussion method.

Aids such as State curriculum bulletins, discussion books, films, model discussions, recordings or transcriptions, and services of speech teachers seemed not to have been widely used by methods teachers.

Methods teachers expressed the belief that student teachers had limited opportunities for using and observing the discussion method while student teaching.

About one-third of the methods teachers reported that a speech course, including a study of discussion, was a requirement, in their institutions, for prospective secondary school teachers, and the greater percentage said they favored such a course to be a requirement.

About two-thirds of the methods teachers had taken college courses in speech, and approximately one-third of this number indicated that they had studied discussion in these courses.